

# Modern(ist) Portrayals of the City in Dickens and Dos Passos: Similarities, Differences, Continuities

HRISTO BOEV



Modern(ist) Portrayals of the City  
in Dickens and Dos Passos:  
Similarities, Differences, Continuities

---

HRISTO BOEV



Hristo Boev

*To Didi and Mimi*

Modern(ist) Portrayals  
of the City  
in Dickens and Dos Passos  
Similarities, Differences, Continuities

Modern(ist) Portrayals of the City in Dickens and Dos Passos:  
Similarities, Differences, Continuities  
ISBN: 978-619-7040-14-2

© Hristo Boev 2013  
© “Svetlana Yancheva - Izida” ltd. Sofia, Bulgaria 2013  
All rights reserved



*Some 60 years later in New York...*

*"It strikes me as folly to believe that you can portray the individual in the city today without also portraying the city itself."*

*"The strange fact of the matter was that young people with serious literary ambitions were no longer interested in the metropolis or any other big, rich slices of contemporary life. Over the preceeding fifteen years, while I had been immersed in journalism, one of the most curious chapters in American literary history had begun. (And it is not over yet.) The story is by turns bizarre and hilarious, and one day some lucky doctoral candidate with the perseverance of a Huizinga or a Hauser will do it justice. I can offer no more than the broadest outline."*

*- Tom Wolfe*

*"But what's the point of breathing if somebody already tells you the difference between an apple and a bicycle? If I hate a bicycle and ride an apple, then I'll know the difference."*

*- Axel Blackmar (Johnny Depp), Arizona Dream*

## Contents:

Preface by the Author.....	8
Foreword .....	10
INTRODUCTION .....	15
Chapter 1 THE MODERN CITY.....	49
1.1 Container and Contained in the Metropolis: Urban Realities.....	51
1.2 London Noir versus Protean New York: Urban Dreams.....	72
1.3 Rise of the Metropolis: the Significance of the Skyscraper: A Dream Deferred.....	93
Chapter 2 CULTURAL SPACES.....	107
2.1 Culture and Conflict in London and New York .....	109
2.2 Culture and Verbal Expression: The Talk of the City .....	142
2.3 Crime and the City: London and New York .....	150
Chapter 3 CONSUMING SPACES .....	164
3.1 Corporeal Consumption in the Metropolis .....	166
3.2 Consuming the City: Commodification, Consumption, Community .....	195
3.3 Consumptive Urbanity: Tuberculosis in Dickens and Dos Passos.....	207
Chapter 4 TOPOLOGICAL SPACES.....	225
4.1 Topological Space in Dickens and Dos Passos.....	228
4.2 Walking the City and Its Metamorphoses: London and New York .....	266
Chapter 5 TROPOLOGICAL SPACES .....	288
5.1 Troping London and New York: Walking Rhetoric of Contagion.....	291
5.2 The Urban Chronotope in <i>Our Mutual Friend</i> and <i>Manhattan Transfer</i> : Inhabitant Rhetoric of Appropriation.....	313
5.2.1 The Center of Things .....	316
5.2.2 Two Beginnings: The House and the Hospital.....	331
CONCLUSION.....	354
Bibliography .....	370



## Table of Abbreviations

*A Christmas Carol* CC  
*American Notes* AN  
*Bleak House* BH  
*Dombey and Son* DS  
*Great Expectations* GE  
*Little Dorrit* LD  
*Life and Adventures of Martin Chuzzlewit* MC  
*Manhattan Transfer* MT  
*Nicholas Nickleby* NN  
*Oliver Twist* OT  
*Our Mutual Friend* OMF  
*Sketches by Boz* SB  
*The Old Curiosity Shop* OCS  
*The Mystery of Edwin Drood* MED  
*Three Soldiers* TS

## Acknowledgments

So many thanks go to my coordinator in this project – Professor Adina Ciugureanu for her unswerving insistence on my continually improving the text. Her discerning perspicacity has helped me to plunge into the dank and gloomy spaces of Dickensian London, typically warmed by the glow of a single distant candlelight and plod through the thick mechanized spaces of Dos Passos's New York under eerily serene blue skies. After this intense experience of represented urbanity, I have emerged almost unscathed, that is with the necessary scars that a close reading of these two writers commands.

I am also very grateful to the other readers of my work, especially Associate Professor Ludmila Martanovschi for her pertinent remarks and suggestions, Associate Professor Remus Bejan for his comments at a stage when the work-in-progress needed polishing off and Professor David Jenkins from Plovdiv University for pointing out some of the dangers innate to such a journey through urban space. Special thanks go to Professor Irina Pana from the University of Bucharest who read my thesis with great attention to detail, and, consequently, was able to see the full realization of my ideas. I must also thank Professor Eduard Vlad for making me see the full purport of one of the mottoes I have used, thus helping save it when its very presence on the page was at stake.

This work would not have been possible without the venue where I had my courses during the preparatory year, attended conferences that were very useful to my research, began my study in represented urbanity and defended it – Ovidius University, Constanta.

Last but not least, I extend my thanks to all my Romanian friends who helped me improve my Romanian and also to Romania which allowed me to complete this project, covering the tuition costs during the three years of writing it, and where I thought I went to write a Ph.D. thesis, but got so much more...

## Preface by the Author

We all live in cities, especially in the part of the world known as Eastern Europe. Bulgaria, in particular, seems to be a prominent example of this statement. Do we have a choice? Not really, given the economic realities of 2013. For me, experiencing first-hand post-socialist Bulgaria through 20 years of agonizing transition to a modern market economy has meant nothing short of observing its precipitous drop to a new edition of the *laissez-faire* economies of England and USA at the turn of the 20<sup>th</sup> century which, just like in those times, has put millions of people on the move and driven them into the big cities - Sofia, Bucharest, Kiev, Odessa. The equivalent of London and New York here is Sofia, a fascinating vibrant 2.5 million city at the foot of the extinct volcano –Vitosha whose population is an exact equivalent to the New York of the 1920s. This book is not about Sofia, though. The Bulgarian Capital still awaits its urban novelists to portray its recent developments. And again, not having them, and having lived in big cities in the last 30 years of my life, among which Sofia, Bucharest, Montreal Plovdiv, Varna and Constanta, I have turned to experiencing similar urbanity 100 and more years ago through literature. I have, therefore, offered a close reading of the depictions of the city by two eminent urban social writers – Dickens and Dos Passos.

Why choose these two then out of so many others? I remember reading J.D.Salinger's *Catcher in the Rye* and the main protagonist's comments on what makes a good writer – it is one you feel like calling on the phone while reading his or her work. The unique experience of reading a book is intimate communication not only with people who may be long gone, but also a way of reliving the worlds created by them. As Orwell advises us in *1984*, “he who controls the past, controls the present”. If I paraphrase, not necessarily implying the sinister context of this thought, he who experiences early urbanity through literature, can understand better the city he is living in now as the Modern City has developed differently from one country to another over the last 100 - 150 years and, unfortunately or fortunately for us, linear time does not always move in spatial progression corresponding to human progress.

In order to explore these spatio-temporal modifications, what I offer is a journey through represented urban space where city inhabitants pour into Modern London and New York, looking for work and better life. The very beginnings of the big business in these two cities and the urban conditions created as a result of this, suggest similarities to present-day outsourcing in the Eastern European cities I mentioned. The call centers opened by foreign companies and the work conditions created there would make Henry Miller reread his *Tropic of Capricorn* and *Sexus* and ask himself if it was him who wrote these books about New York and the Cosmodemonic Telegraph Company of his times. It was a company suffering from a horrific turnover and where people from all walks of life and educational backgrounds went to work – from low educated ones to doctors of sciences, most of them barely surviving two weeks there. Have you seen or been through the same? A *déjà vu*, which can only be explained with the wonder of the Modern City and its many spatial transformations whose immediacy can strangely enough be experienced through reading novels written long ago about other cities and even continents.

So this book travels back in time to represented early metropolitan modernity and explores the urban worlds of Dickens and Dos Passos, thus building a composite image of the experience of the Modern City at the end of the 19<sup>th</sup> and beginning of 20<sup>th</sup> centuries, presented by these two writers in an interdisciplinary cultural study. Emerging from a Ph.D. thesis, it may not be a popular read, having preserved its “scientific” language and chapter structure, but I hope it will be of use to the students of Urbanity, Victorianism, Modernism and Modernity. Relived city life through the prism of the Victorian and the Jazz Ages and the sensibilities of the two writers of my choice have been analyzed on a number of criteria common for the Modern City from its beginnings to present day, and may appeal also to those who simply want to know more about the Modern City in literature.

Wishing you pleasant reading,

Hristo Boev

## Foreword

*Modern(ist) Portrayals of the City in Dickens and Dos Passos: Similarities, Differences, Continuities* invites readers on a journey to revisit two urban spaces, London and New York, as represented in emblematic literary writings in English. Moving deftly among Charles Dickens's novels, from *Oliver Twist* to *The Mystery of Edwin Drood*, and among Dos Passos's works of fiction, from *Manhattan Transfer* to *U.S.A.*, Hristo Boev demonstrates that the similarities that exist between the representations of the two cities under scrutiny justify the comparison between the two writers, even if these are not usually discussed on the same page. Charles Dickens (1812-1870), one of the most prominent voices of British literature, has become an institution in himself, numerous academic societies, journals and critical studies having been dedicated to him since he achieved his fame in the nineteenth century. John Dos Passos (1896-1970), a significant American writer, is part of the twentieth century literary canon and has attracted considerable critical attention in his own right. Given the amount of bibliographical sources available, it becomes so much harder for a study to reveal new aspects in these two writers' works, but the current book does so successfully, as it provides an inspired application of recent interdisciplinary theories to its primary texts as well as an original comparative analysis.

Having chosen one British writer and one American writer to discuss, Boev resists the compartmentalization of texts in their respective cultures and contributes to expanding the dialogue between British and American Studies. The author's commitment to rigorous research and previous experience in terms of academic publishing are further guarantees that this book deserves the attention of specialists and the wide readership alike. Reading this work has the propensity of becoming a learning experience for many due to the fact that it explores the border between literary and urban studies, one of the most up-to-date endeavors in the humanities at present. The author's broad theoretical knowledge and smoothly articulated argumentation make literary and cultural analysis seem engaging narrative. Reading this work could actually trigger the same sense of delight with which one reads

a good novel or discovers a beautiful city, the book ultimately revealing the maturity of the author's critical voice emerging from the exploitation of a wide range of references and from the inclusion of astute commentaries.

The study achieves its primary aim, that of comparing and contrasting representations of London and New York as reflected in fiction by Dickens and Dos Passos, and it thoroughly examines the continuities and discontinuities between the urban spaces mentioned, the focus on the sensory experience of the metropolis being a priority throughout. Arguments are brought in to support the idea that the remarkable descriptions of the rising modern city in Dickens's novels can be discussed in parallel with the noteworthy depictions of the modernist city in Dos Passos's texts. Even if the two writers are traditionally discussed separately as the former is identified with the Victorian Age in Britain, an epoch of restraint, and the latter – with the Jazz Age in America, a period of excess, both of them are seen as displaying a sensibility akin to Modernism, this sensibility emerging powerfully in their tackling reality and experimenting with literary style. The author further demonstrates that Dickens and Dos Passos approach the portrayal of the city in the same way, their objective being to capture the immediacy of urbanity or what Robert Alter calls “experiential realism” in his *Imagined Cities: Urban Experience and the Language of the Novel*. The palimpsestic nature of the writings that continuously revisit certain topoi in both London and New York constitutes an important concern of the critical enterprise and an occasion for some of the most revealing conclusions the book advances.

Grounding his work in the context of urban and cultural studies, the author starts from theories developed by Edward Soja, Henri Lefebvre, Michel Foucault and Raymond Williams, among others, and configures a transhistorical study of urban habitation where juxtaposed periods, the past and the present, are discussed as a continuum. The terminology established by Simon Parker in *Urban Theory and the Urban Experience: Encountering the City* seems to be of particular relevance, as the four dimensions of the urban experience – “culture, conflict, consumption and community” – underline the structure of the central chapters in the book.

In the first chapter, the analysis of the city trickles down to a detailed discussion of light and rain as markers of nature making its presence known in the metropolis. At the same time, the chapter deals with the utopic visions that new-comers have of the city and that the harshness of the dehumanizing urban habitats dispels rapidly, an extensive section being dedicated to the significance of the skyscraper as key feature of the city.

Starting from Thorstein Veblen's ideas in *The Theory of the Leisure Class*, the second chapter advances a comparison of the business-related beliefs and morality of the leisure class in the two cities. The highlights of this chapter include the analysis of verbal expression and criminal activity as essential cultural aspects of the metropolis. The city inhabitants' patterns of talking are discussed in point of gender and social class, the conclusion being that the male inhabitants' intelligibility depends on their social position, the female inhabitants' articulateness being far more evident in New York than in London. When examining crime, the author suggests that with Dickens criminals confront a form of biblical justice, while with Dos Passos the underachievers receive the city's punishment, this often taking precedence over the courts' actual sentencing.

The third chapter explores the relationship between consuming and being consumed, placing emphasis on consumption or tuberculosis and its avatars in the nineteenth and twentieth century novels analyzed. Engaging with the representation of the consumptive female body requires particular sensitivity and resorting to feminist insights proves illuminating. The investigation of the ways in which immigrants and members of several ethnically distinct communities relate to and plunge into the consumption of the city has great potential and would have probably allowed for the use of more ethnicity oriented criticism.

The penultimate chapter focuses on the significance of the bridge, the church and the park, among other topological spaces, and discusses the functions of the flâneur/flâneuse in representing cityscape. Weaving together points made about narrative scenes that reflect the aesthetic propensities, symbolic overtones and sensory suggestiveness of London Bridge, St. Paul's Cathedral and Hyde Park, as markers of Englishness, and Brooklyn Bridge, Trinity Church and Central Park, as emblems of Americanness,

this chapter emerges as one of the most accomplished sections of the entire book. It is likely that some of the indelible images that Dickens and Dos Passos have inscribed in the readers' minds will forever haunt those traveling to London and New York.

Contrasting urban representations against Jean-François Augoyard's spatial tropology, among which feature the synecdoche and the anaphora, the last chapter is an apothetic conclusion to the whole book. When dealing with the "walking rhetoric of contagion", the chapter points out that while Dickens's objective was to reduce the sense of alienation London streets emanated, Dos Passos's was to intensify it in the case of New York.

The book in its entirety appeals to those fascinated with London and New York, the histories of these two cities and the memorable literature they have both inspired. Whether deeply interested in city representations or just slightly intrigued by the notion, readers inevitably absorb new theoretical perspectives, get acquainted with architectural visions and revel in rewarding text analysis. The study is based on the doctoral thesis that the author defended at Ovidius University, Constanța in 2013. Current doctoral students should probably feel that they have to read more, work harder, focus better so that they can emulate the result of this author's efforts. And that is the most valuable thing a graduate of a doctoral program can inspire in his younger colleagues.

When reading about the representations of London in Dickens's work, one cannot but be intoxicated with the urge to look at the city with awareness of its history in mind. When reading about the representations of New York in Dos Passos's work, one cannot help but be intoxicated with the city's exhilarating contradictions, penetrating beauty, avant-garde twist, whether he or she has had a first-hand experience of the city or not. Moreover, the examination of the urban in this book can also prompt readers as city-inhabitants to question their own role within the city, to contemplate the life experience shaped by what urbanity has made (un)available, and to become aware of the freedoms they have enjoyed as well as of the limitations they have confronted in today's cities.

Ludmila Martanovschi,  
Ovidius University, Constanța, Romania

## Introduction

*Orașele apar sufletului numai prin scriitorii lor;  
altminteri rămân pe pământ ca și pe hartă, dincolo de suflet.<sup>1</sup>*

– Ionel Teodoreanu, *Lorelei*

This study explores the Modern City with two writers, one of them British and the other one American. It aims to examine passages from the selected works of both writers and analyze urban spaces, juxtapose them, compare them and contrast them by tracing the manifestations of the modern and modernist in their works. It attempts to view the modern city as one multifaceted entity, marked by discontinuities expressed in a new code with the advent of the modernist city and underlying continuities from the previous epoch, contained in urban habitation and revealed in urban spatiality. An important question that this work needs to address in its opening lines is the choice of the cities to be analyzed. If we evoke Lucien Febvre's discussion on compatible cities in *A Geographical Introduction to History* (1925), we will see that he speaks of common functionality based on the utilization of natural resources (338). Ira Katznelson builds up on Febvre's claim and arrives at the idea of cities forming "meaningful clusters" (*Marxism and the City* 1). This critic further suggests that the contribution of Marxism to Urbanism is contained in "social theory" (4), which Lefebvre in his key work, *The Production of Space* (1974), develops into an urban spatialization, taking Marxism back to the modern, but also, to the postmodern city.

The interpretation of new urban relationships, as expounded by Lefebvre, allows for meaningful analyses of represented urban spaces by examining social factors based on everyday social practices, further developed by de Certeau in *The Practice of Everyday Life* (1984). These practices determine the aspects of generic modern city spaces and are applicable to the timeframe

---

<sup>1</sup> Cities come alive in one's heart only through the depictions of their writers; otherwise, they remain on the earth as well as on the map beyond the heart. (translation mine)



of modernity from the 1850s to present day. The represented spaces can also be literary representations of urban spaces, an idea elaborated by Lefebvre in *The Urban Revolution* (1970), where he makes a strong claim that a city can be studied through a literary work set in it (107-9). Moreover, in order to experience and read a city, one needs to wander through it and experience its spaces (Leach 4), which takes us to experiencing the city through imagining it and rendering it in urban representations.

These urban spaces are comparable as they represent the modern city obligatorily uncovering or revealing what is hidden (17). Furthermore, Leach claims that “the metropolis must be understood not in terms of often superficial ‘reading’ of façades, but in terms of the spatial practices that take place there” (7) through which “experiences of haunting and of desire can be discerned” (9). In his *Poétique de la ville* (1973), Pierre Sansot reconstructs a language, which endows the city with the capacity of articulating itself. It is “un langage urbanistique dont nous refusons la scission qu’il introduit entre l’homme et la ville” (11) [an urban language where we refuse to allow a split between a person and a city]. Furthermore, he speaks of the consequences of ignoring this language: “décrocher de ce langage, ce serait passer à un autre plan qui oublierait la relation effective des hommes et des lieux” (11) [forgoing this language would mean moving to another perspective, which would consign to oblivion the effective relationship between people and places]. In the same line of thought, an unscientific, but delightful discourse on the city and its types of readings, based on the interactions between a city and a city inhabitant, is offered by Italo Calvino in *Invisible Cities* (1972), where cities are seen in their relationship to signs, memory, desire and continuity.

In view of the approaches to studying the city outlined so far, I have made it my aim to analyze the urbanity and modernity in works of the two writers, making use of the essential modern city components. I apply them to a compatible pair of cities by employing elements from urban, economic and social theories with accent on spatiality, a mixed methodology, which is justified in the multifaceted nature of the city itself, aspects of which are contained in its complex morphology. The consistent use of a number of filters applied to both writers aims to effectuate

what Lefebvre conveniently calls “a spectral analysis” (*Writings on Cities* 142) seeking to capture the *specter* or *spectrum* of the modern city, both related words referring to the elusive images of the metropolis and its structural components.

In my analysis, I propose a predominantly synchronic approach within the timeframe of modernity – the 1840s-1930, which also includes modernism as a period – roughly 1880-1930. In doing so, I address the issue of historicism as a valid method of analyzing urban spaces. Therefore, I endeavor to establish the modern generic, but also unique characteristics of the ways the compared cities are represented through the rhetoric of the present as the foremost feature of modernity. As the phenomenon analyzed in this work is the representations of the modern city in Dickens and Dos Passos, the two cities that will be under scrutiny are London and New York. They allow tracing the transition from modernity to modernism in two successive epochs across the Atlantic according to a three-cycle period, each of which spans 50 years (Soja, *Postmetropolis* 110). The first began in the middle of the 19<sup>th</sup> century and continued up to 1880 (the Age of Capital). The second began from the beginning of the 20<sup>th</sup> century through the 1920s to the end of the Second World War. The third continues to present day (110).

Here these epochs, with emphasis on the first and the second, are seen as connected in their discontinuities by an underlying continuity based on the “new relationships” practiced in the new urban society (*The Urban Revolution* 2). They are contained in the modernity of the *fin-de-siècle* of the 19<sup>th</sup> century and are reflected significantly in the works of the two writers of my choice. In order to establish the essential characteristics of the modern city and the problematics of analyzing its literary representations, I propose a brief review of it as reflected in the critical approaches in spatial practice and literature.

As a reaction to a non-modern past, the city has always been the very embodiment and mirror of modernity, a topos containing the intrinsic traits of a different kind of human existence defining urban experience as a parallel inherently dynamic universe against centuries of preexisting and coexisting static rural life. As Simon Parker argues in *Urban Theory and the Urban Experience* (2004), urbanity and modernity exist in a correlation of the former acting

as a catalyst, an agent modifying and transforming the latter:

Urbanity is the laboratory for the configurations and significations of modernity, and the study of the urban condition therefore affords myriad opportunities for exploring the ways in which the city operates as a site of representation, contestation and identification. (149)

The novelty of experiencing the city has always posed certain challenges to its explorers – city historians, economists and fiction writers, which has necessitated seeking new methods of studying it, resulting in the emergence of urban theories and the urban novel as the two major ways used in its analysis and exploration. In *Imagining Cities: Scripts, Signs, Memory* (1997), Westwood and Williams suggest that city imaginaries render the city through “notions of urban myth, memory and nostalgia” or “the sociological imagination” against “the changing realm of new technologies and forms of communication” (1).

Urban theories have seen the city as an organism operating by means of a set of rules, as a container of its inhabitants, who, being contained in it, have developed a number of traits that distinguish them from their rural counterparts, their behavior being determined by the urban realities constituting the city.

Likewise, aiming to remain true to life, urban novels have seen the city in similar terms, operating not by openly describing and categorizing urbanity, but rather by evoking and suggesting its intrinsic characteristics to the reader, thus creating a sensation of experiencing the city through the writer’s point of view.

A recent development of the spatial critical approach to literature in general and the city in particular is Geocriticism whose main propounder, Bertrand Westphal in his key essay “Pour une approche géocritique des textes” (2000) draws on ideas expounded by Foucault (*Of Other Spaces*), Deleuze and Guattari (*Anti-Oedipus*), and Bachelard (*The Poetics of Space*). In it, he speaks of texts being imbued with *human spaces*, indicative of the nature of the imagined place. Thus, he builds up on Lefebvre’s view of the city as an object perceived as intrinsically imagined (*Writings on Cities* 102). These spaces can only be seen through concrete places in literature, in an imagining of the second order, which explores the relationship between “ville-livre, voire espace-livre” [city-book, or space-book]:

At the very outset there would be produced an inherent difficulty contained in the relations between spaces and literature: how in a literary work the representation of a real (factual) space is made different from the one of a deliberately imagined, utopian space, outside the human geography.<sup>2</sup> [“Pour une approche géocritique des textes”]

The question brought up by Westphal is extremely interesting as it potentially identifies all urban representations in literature with utopia if we disregard *l’espace humain* as a relationship between author and place. In the analysis effectuated in the following chapters, I exclude neither and in full admission of the claim for originality by one of the most eminent explorers of Dickens and the city – Efraim Sicher, I have decided to make this study a comparative one between two literary representations of the Modern City as continuous in Modernity. While applying elements from urban and social theories with focus on spatiality to these representations, I will endeavor to juxtapose images from the two cities as perceived and reproduced by the two authors. In so doing, I expect to come up with discoveries moving from the known into the unknown or uncharted territory, possibly concealing underwater snags that such an analysis may inherently contain.

In order to devise the methodology of my approach to the two writers of my choice, I need to examine the modernity in the period encompassing the Victorian Age and Modernism. Thus, I propose a brief overview of the positions these two epochs occupy within a larger notion of modernity. I start with Foucault’s “archaeological inquiry,” which reveals that there are two great discontinuities in the episteme of Western culture. The first inaugurates the Classical age “and the second, at the beginning of the nineteenth century, marks the beginning of the modern age” (*The Order of Things* xxiv). Modernity perceived as a function (rupture) of the development of human mentality results in an altered “order of being of things” (xxiv), a time excerpt of preceding contemporaneity where things happen on a synchronic basis. In another study, he states that, “we

---

<sup>2</sup>«Mais, d’emblée, se dégagerait une difficulté propre aux relations entre espaces et littérature: en quoi, dans une œuvre littéraire la représentation d’un espace “réel” (factuel) se différencie-t-elle de celle d’un espace délibérément imaginaire, u-topique, hors de la géographie humaine?» (translation mine)

are in the epoch of simultaneity... in the epoch of juxtaposition... of the side-by-side, of the dispersed” (*Of Other Spaces* 22).

This study seeks the cultural and social manifestations of modernity in the selected urban representations. In the period under scrutiny, it is not perceived as a pluralized term,<sup>3</sup> being viewed as a phenomenon of the West, not yet sprung its ramifications.

The “modernist” part of the title is connected with the cultural phenomenon of Modernism, a superstructure reacting to modernity as the base on which urbanity flourishes. It can also be seen as an aesthetic movement and a period strongly affected by it, interlocked between Victorianism and Postmodernity. Malcolm Bradbury and James MacFarlane in *Modernism (1890-1930)* suggest it was chronologically set between 1880 and 1925. Both Peter Nicholls (6) and the authors of the study mentioned above, however, also propose that another interpretation could be made and namely, that its “beginnings and endings are largely indeterminate” (27). In this study, it is regarded as the natural development of modernity in the narrow sense of the term, connecting modernity and postmodernity. It is a sequence between other sequences of modernity (in the larger sense), similar in its function to the buffer separating the Victorian Age and Modernism, perceived as “severing from” and “sealing off” previous movements social or aesthetic (Ciugureanu, *Modernism and the Idea of Modernity* 27). It is also seen as a larger term in itself – an enhanced vision of the metropolis, which encompasses postmodernism (Hassan 264), as well as the most recent developments of Modernism – remodernism (from 2000 up to present). The industrial conditions in society alone can be considered indicative of the presence of modernism as a period in the formation of inimical pairs, which Hwattum and Hermansen define as *individualism and relativism* and *instrumental reason and capitalism* (44), which are occasioned by technological progress. These two critics view modernism as the quintessence of high modernity, an imagined urban condition torn by conflicting social forces as early as the 1850s in the big

---

<sup>3</sup> Modernity is viewed as a pluralized term by studies such as *Alternative Modernities* by Dilip Gaonkar (2001) and *Urban Imaginaries: Locating the Modern City* (2007) by Alev Cinar and Thomas Bender. These studies are concerned with modernity in the late 20<sup>th</sup> and beginning of 21<sup>st</sup> centuries.

European metropolises. This cultural phenomenon arose from the break from agricultural society with the rise of the Modern City (approximately the year 1850 in England), largely considered the beginning of the latest era of Modernity, which was made manifest in the modified spatial functionality of the metropolis.

Dickens more than merits to belong there, not only historically, but also with his literary, intrinsically scientific study of the city and his modernity does not only express itself in his preferred choice of depiction – the Modern City. The techniques he employs in his portrayals can be shown as increasingly modernist. They combine the use of apt symbolism, fragmented narrative, socially laden irony, elaborate metaphors, subliminal Biblical messages and allusions to other contemporaries or their works (e.g. Darwin). His modernity also manifests itself in his exploration of urban spaces, which feature modern preoccupations with the relationship between the city dweller and the city.

Dos Passos’s urban representations mark a development of the Modern City and modernity into modernism – a significantly more enhanced vision of the big city by comparison with Dickens’s with his key urban novel *Manhattan Transfer* (1925). The novel strongly suggests a perceived impossibility to grasp the portentous immensity of the metropolis of the early 20<sup>th</sup> century by portraying the city dwellers as cogs in a gigantic mechanism. Dos Passos sees it as an organism of its own, subduing its inhabitants completely by means of its invisible intricate structures and reducing them to automatons, human beings whose humanity is painfully absent, or if present, it is unbearably painful in itself.

The modern and modernist portrayal of the two cities, therefore, is also expressed in the way these depictions deal with the city – an exploration of urban time and space as representational spaces (Lefebvre, *The Production of Space* 33). Finally, in this brief overview of modernity and its application to the works of the two writers it will be useful to evoke Matei Calinescu’s idea of the prevalence of form over content and sensibility over contemporaneity. He sees a necessity to distinguish modernity from contemporaneity containing traditions of previous epochs. While discerning aspects of modernity in writers, he speaks of a new mode of its perception marked by a new form, idiom and consciousness (89). This *newness* of portraying reality, invested

in a new form and idiom can be observed from Dickens's middle works such as *Dombey and Son* and *Great Expectations* onwards, representing a newer, more modernist sensibility, which is further synthesized by Dos Passos in his representations of the city, both writers exhibiting intense urbanity in their works.

In view of the correlation Modern City – Modernity discussed above and on the premise that a city can be read as a text, revealing different aspects of represented space (an idea espoused notably by de Certeau, Lefebvre and Westphal), the present study will look closely at the spatial intertextuality within this context. It is revealed in the specifics of the modern city of London and New York and is seen as habitation of represented spaces in the urban depictions provided by the two writers. In order for such a comparative analysis to be made addressing two adjacent epochs, an issue needs to be resolved first – that of historicism. It is useful here to present the discussion of this issue by urban critics such as Soja, Lefebvre, de Certeau and Foucault.

I invoke Foucault's view of Modernity, already discussed above as a cultural concatenation of contemporaneities (*Of Other Spaces* 22) within spatial simultaneity. Moreover, de Certeau refers to historicism as “opacities of history” produced by “trap events” (“Walking in the City” 129) while Soja in “History, Geography, Modernity” (1999) classifies the predominant analytical practices as “hoary traditions of a spaceblinkered historicism” (115). In discarding historicism alone while discussing urban spaces, de Certeau and Soja insist that the city produces “its own space” (*espace propre*), which leads to the exploration of the thus created universal and anonymous subject – the City itself against Modernity, which the latter views as a “complex reorganization of temporal and spatial relations” (113). Just like de Certeau and Soja, Raymond Williams sees the usage of historicism alone as severely constraining. In *Keywords* (1983), for instance, he makes the following claim:

Historicism, as it has been used in mC20, has three senses: (i) a relatively neutral definition of a method of study which relies on the facts of the past and traces precedents of current events; (ii) a deliberate emphasis on variable historical conditions and contexts, through which all specific events must be interpreted; (iii) a hostile sense, to attack all forms of interpretation or prediction by “historical necessity” or the discovery of general “laws of historical development”. (147)

Furthermore, Soja builds up on this argument by viewing historicism as restricting the geographical aspects related to spatiality (117). Thus, the relationship between historicism and a spatial analysis of the city, based on this discussion, could at best hope for *neutrality* and at worst, it would be open *hostility*. Historical facts seen as “trap events” by de Certeau can be related to walking, where these happenings can be likened to “a turn of phrase” (*The Practice of Everyday Life* 100), receiving prominence and contrasted to the oblivion of other happenings (facts) and thus rendered “accidental and illegitimate” (100). These facts can only be legitimated by bringing in the discussion *place* and urban *topoi*, which are expressed in Heidegger's complex idea of *dasein* (being there), belonging in/to the city. The argument presented so far confirms Soja's insistence on the importance of geography, which, once applied to the city, is transformed into urban topology, claiming that while exploring urban experience spatiality prevails. He terms non-spatial approaches a “temporal din” (116) referring to the historicist approach in the urban analysis from the 60s and 80s of last century. Rather than downplay the importance of events by leaving them out as marginalized in a literary representation of the city, I propose a rhetorical discussion of the trialectic *space-time-event* in its relationship to *place*, which allows shedding light not only on what is present, but also on what has been left out.

I finish my discussion of historicism again with Foucault who elaborates on the importance of spatial discourse (*Of Other Spaces* 22) referring to an emerging conflict between historicism and spatial criticism in what he calls “the pious descendants of time and the determined inhabitants of space” (22). Furthermore, he brings up the matter of space expressed as a “form of relation among sites” (23) as well as of heterotopia, producing heterogeneous spaces, which contain Lefebvre's *l'espace vécu* – actually lived experience (23). In the same vein of thought and suggesting additional problems in *Mikhail Bakhtin: Creation of a Prosaics* (1990), Morson and Emerson speak of *anachronism*, *anatotism* and *heterochrony* (multitemporality) as intrinsic features of historicity when establishing continuities (148). These temporal phenomena can also be seen as anomalies not only in a historicist, but also in a synchronistic discourse, calling into question the credibility of both.



As a way of reconciliation between historicism and synchronism, Soja proposes a balanced approach, stemming from a more flexible and balanced critical theory. It “reentwines the making of history with the social production of space, with the construction and configuration of human geographies” (115). This approach, viewed by Soja as a “new animating polemic” (115), anticipates Westphal’s work on geocriticism, discussed in this Introduction, and will be used in the analysis to follow, enabling a discussion of the “vertical and horizontal dimensions” (115) of being in the city. In this manner, the analysis makes use of the “triple dialectic of space, time and social being” (115) contained in *l’espace vécu*.

Thus, this combined approach allows for a survey of the portrayals of the compared metropolises chronologically, yet synchronically so that the changes can be traced and at the same time mirrored against preceding contemporaneity. While determining continuity, the analysis reviews history in the making. This approach, therefore, addresses the problem of “historicity without historicism” (*The Urban Revolution* 71), a legitimate analysis of urbanity made possible by proposing a dialogical (in the Bakhtinian sense), transhistorical study of urban habiting where past and present from two adjacent epochs are assembled and juxtaposed in the entity of the modern city. The study at hand explores the idea of habitation of the human being in the city and proposes creating a correlation between the examined representations based on two mirrors – past and present. Each reflects the image of the other, thus piecing together two halves, which constitute the modern city in its entirety of a historic entity locked in *fin-de-siècle* modernity.

From the vantage point of this mixed methodology, the city can be approached through a multitude of theories, city theories being but one of the many options. In *Writings on Cities* (1996), Lefebvre also accentuates the perceptual and conceptual *muddle* contained in “the physical and social morphology” of the city involving its functionality, reading and writing based on a system of signs (112). As the subject of this study is the portrayal of the Modern City seen as “the ensemble of differences between cities” (109), I refrain from a literary analysis of the transition from modernity to modernism in the works of the two writers, although such an

analysis would not be irrelevant. In fact, analyzing the interplay and transition of literary movements would marginalize the role of the city as the generator of urban spaces that produced warped visions of the imagined metropolis at the turn of the 20<sup>th</sup> century. Literary representations of the city within the examined timeframe can be observed in a number of writers on both sides of the Atlantic – Hardy, Dickens, D.H. Lawrence and Virginia Woolf in England and Theodore Dreiser, Stephen Crane, Fitzgerald and Dos Passos in America. These writers created urban portrayals, experienced through the perceptions of the senses and consciousness of the urban dweller.

Eschewing literary analysis does not mean that I have completely ignored the literary aspects of the city portrayals, which do not render themselves susceptible to analyses by urban and social theories. This study explores the portrayals of the Modern City as imagined by the two writers of my choice, so it answers not just the question “What is imagined?” – urban realia such as churches, cathedrals, parks and streets, but establishes their relationship to the city inhabitants. It, therefore, is also concerned with *how* these realia are imagined and retains its regard for the opposition of light and rain as well as explores urban topology as part of the imagined cityscape. Based on analyzing city topoi, literary analysis is taken to a new spatial dimension in the discussion of urban tropology – the last chapter of the work.

In analyzing the depictions of the Modern City, the comparative analysis of the urban portrayals will reveal different aspects of the literary urbanism of the two writers. These aspects are seen as integral elements of the four Cs of urban experience: *culture*, *consumption*, *conflict* and *community*, synthesized and explained by urban historians such as Simon Parker (*Urban Theory and the Urban Experience* 4), part of the use value – “the city and urban life,” and exchange value – “spaces bought and sold,” (Lefebvre, *Writings on Cities* 86). The strong accent on the social representation of the Modern City in both writers easily renders their imagined versions of it not only gender-based, but also stratified on a class principle. The analysis at hand seeks not only to establish dependencies on represented social stratification, but also the different sensibility of the two writers imbuing their representations.



The writing of the study is effectuated by means of analyzing the two writers' use of represented spaces deriving from ideas developed mainly by Michel Foucault, Henri Lefebvre, Edward Soja, Thorstein Veblen, Michel de Certeau, Jean-François Augoyard, Jean Baudrillard, Gaston Bachelard and Bertrand Westphal as an integral part of the four Cs outlined by Simon Parker, extending the analysis to comparative tropical topology. If I paraphrase Simon Parker, an essential question this study will answer is the capability of the trialectics of space (173) of holding a meaningful conversation between the world of urban theory and literary urban experience. Trialectics of space here refers to a term coined by Soja in reference to urbanity where the first space is the physical space; the second space is the perceived cognitive/mental representation of a space, while the third space is the actual lived experience. In order to adapt this trialectic to the purposes of this analysis, I shall explore throughout the study the third space of actual lived experience (*l'espace vécu*) in the metropolis as imagined by the two writers on a synchronic basis.

The question posed by Simon Parker is important and lies at the groundwork of this analysis. It is my conviction that if the third space from the triad is to reflect actual lived experience of nonfictional city dwellers and the answer to the raised question is positive (173), then it must be equally positive in this interdisciplinary study. This approach to literature in general and the literary representations of cities in particular has been in critical practice for the last 30 years and has been equally applauded and reviled by critics more or less open to interdisciplinarity. The most congenial relationship, as far as cities are concerned, is undoubtedly the link to the sciences that study cities as physical constructs outside the literary imagination. Apart from the already mentioned, a ready link to geography has been explored in a number of interdisciplinary works, most notably in Franco Moretti's *Atlas of the European Novel 1800-1900* (1998). Of particular interest is also the extensive anthology of literary essays with an interdisciplinary bent in two volumes edited by the same author and entitled *The Novel: History, Geography and Culture* (2006) and *The Novel: Forms and Themes* (2006). As Westphal convincingly argues in *La Géocritique: réel, fiction, espace* (2007), "...la littérature n'est pas au service des autres sciences humaines

et sociales. Mais elle peut rendre service." (58) [literature is not at the service of the other humanistic and social sciences. But it can do them a service]. He sees the relationship between literature and geography as innate to the point that the *allegiance* of one to the other would not even presuppose a case of interdisciplinarity (58). Likewise, its relationship to the social, explored in a study, should not be considered as an act of irreverence to literature as a discipline: "occuper une telle intersection n'aurait rien de dégradant pour le littéraire" (59) [occupying such an intersection would pose nothing degrading for the literary]. The mimetic nature of *le littéraire* and its *discursivité* predetermine the openness of literature to interaction with other sciences in what Westphal sees as "un vecteur d'instabilité assumé dans une série de paysages disciplinaires traditionnellement caractérisés par leur saturation" (63) [an assumed vector of instability amidst a series of disciplinary landscapes, traditionally characterized by their saturation]. The intrinsic determinism of the other sciences by comparison with its volatile and versatile nature allow literature to continually reinvent a re-enchanted world (63).

Indeed, literature as a phenomenon not only describes and reflects social practices, but it also may have the power of suggesting, and even reshaping sociology and economy as concomitant with urbanity (e.g. Dickens is credited with being instrumental in abolishing the Poor Law), which brings up the question of the subjectivity and objectivity of urban novels and urban theories.

The city has evolved with the evolution of urban theories and has changed with them, their being descriptive, prescriptive or predictive as regards their object of study. If urban theories are the natural way of describing the city as it is or studying its history, they must be equally suitable to analyzing the urbanity of its literary representations as well, the former serving as a meta-language of the latter. On the other hand, we must admit that objective as they may be in their descriptions, urban historians have been influenced in developing their theories by sociology, psychology, economics and philosophy, the city itself as a cultural construct having evolved under the impact of these sciences in their relationship to archeology.

It is clear, therefore, that the relationship between fictional and nonfictional descriptions of the city is far more complicated than it may be assumed at a first glance and it would be simplistic to presume that one is necessarily only objective and the other only subjective. There is enough evidence testifying to the fact that the accounts given by both Dickens and Dos Passos are not only powerful representations of the metropolis visually and socially, but may also be revealed as true to life should we choose to look beyond the metaphor and metonymy as urban tropes in the inventory of the two writers. Their use of tropes thus aims to familiarize the reader with the *unfamiliar* (White 94). Or, as Augoyard claims, “the essence of rhetoric is to flow beyond the object of discourse, to make it accessible and convincing, to make it truer” (77).

The relationship of the city inhabitant to the city is seen as a function of not simply reading or interpreting space, but “rather as a means of living in that space, of understanding it, and of producing it.” (Lefebvre, *The Production of Space* 50). The functioning of a city is effectuated by means of a code, which is thus conceived so as to be immune to change by the individual city inhabitant. It regulates the city and may also change it; this code, in its turn, may be changed over a long period, or even cataclysmically, within a very short period as succinctly stated by Henry Adams about the advent of Modernism: “only in 1900, the continuity snapped” (274). The reading of this code by the two urban writers of my choice will be hereinafter called *urban representation*, which is the literary portrayal of *representation of space* and *representational space*.

In order to be able to define the latter I shall refer to the perceived-conceived-lived triad (*perçu, conçu, vécu*) as elaborated by Lefebvre in *The Production of Space*, which is realized in *spatial practice*, *representations of space* and *representational spaces* (33).

*Spatial practice* has to do with the way space is appropriated through social practice. Lefebvre sees this appropriation as the “practice of repressive and oppressive space” (51). Paradoxically, in the modern city the way the city dwellers perceive space is a pattern closely following their daily routines, which distances them from time for leisure activities. According to him, they read

the city code as competent readers and obey it spending time in such a way that are marginalized and completely subjugated by this code mainly to performing social activities, which generate income for the state. It is to be understood that the spatial practice in a village will be very different from that in a big city (the city generating its own space) and that space will be appropriated in a way more beneficial to the individual. In it, he or she will ideally have much more time for leisure activities due to lower living costs – no rent or very low rent and ready availability of homegrown produce.

*Representations of space* are connected to ideas of certain activities by city planners, etc and may be buildings for a specific purpose. They are shot through with knowledge (*savoir*) – a mixture of understanding (*connaissance*) and ideology. Their qualities are relative and prone to change as they may meet Foucault’s criteria of heterotopias producing heterogeneous spaces. They are part of society, but are a function of time and as such will be used as a marker of changing modernity within the examined period. The period under scrutiny allows testing the ideas of heterotopia and analyzes topia mutations, which are applied to the represented spaces of both writers within the timeframe of Modernity (modernity and modernism). The code of the linear perspective during the Renaissance, which featured a stable visual world – a clearly demarcated place with a horizon and vanishing point, gave in to the maze of the metropolis where Dickens’s characters may be alternately fascinated and appalled to get lost. By contrast, Dos Passos’s characters in a modified conceived or conceptualized space – an even more convoluted labyrinth, strive to reach the *center of things* (*Manhattan Transfer*) repeatedly and mindlessly, like a moth, aiming for the light from a candle only to burn in it.

*Representational spaces* embody complex symbolisms, sometimes coded, sometimes not and are linked to the clandestine or underground side of social life and to art. It can be a conscious or subconscious experience by the space inhabitant to connect *space* and *time*. These spaces are redolent with imagery and symbolic elements, embrace the loci of passion, of action, and lived situations. *Space*, as experienced or lived, provides a respite for the city dweller and the activities it is filled with, as well as its duration are telling in differentiating one metropolis from another

due to the more or less pronounced influence of the other two elements, as is the case with Dickens's London and Dos Passos's New York.

The idea of the city resident being in a certain place and consuming its appertaining space or spaces is expanded by considering the relationship between the city dweller and *space* as arguably identical with *place* (Yi Fi-Tuan 6). Moreover, *space* and *place* are viewed by de Certeau in *The Practice of Everyday Life* as identical through practice, and by Malpas as accentuating the significance of the *event*, taking place in space (de Certeau 124-5; Malpas 211-229). In applying these views, this study explores the idea that topological spaces can be considered an extension of topological places in the third dimension by examining the spatial-physical containment in the city as well as an enriched conception of *place*, one that includes within it both spatial and temporal elements to which human being is tied. In concluding that the produced and consumed spaces of culture and consumption are essential to our understanding and determining the spatial practice of the represented city dweller, it becomes necessary to also determine the relationship of the latter to the space containing him or her – the City, exploring the already established organic relationship between literature and geography. What constitutes the making of a Londoner or a New Yorker? What is the intimate relationship between *container* and *contained*? What are the essentials of the habitation of urban spaces for the two represented cities respectively?

In order to be able to answer these questions, vital to our understanding of the urban representations of the two writers in depicting the Modern City as the complex system it is, it is essential that the relationship between the city dweller and the City itself be determined. In this work, I will explore the relationship between the City and its resident in the terms of regarding the city inhabitant as *being* in the city and as dwelling in its appertaining spaces (Heidegger 65; Malpas 230). A good reason for this acceptance is the nature of the task-at-hand – a comparison of urban representations located in modernity where we can observe drastic changes of urban space contrasted to its representations from the preceding epoch.

The final section of exploration of spaces is dedicated to examining the Modern City and its urban representations as tropological spaces. This analysis draws on ideas developed by Augoyard in his discussion of “walking rhetoric” and “inhabitant rhetoric” (*Step by Step* 23-164). Thus, it allows reading the topoi in the representational spaces established by the city dwellers as tropical referring to *l'espace vécu* of the represented spaces within the two urban chronotopes. The time-spaces adopted by Dickens and Dos Passos reveal the realized perception of urban spaces “colored by the lived time experienced by the observer” (Keunen, “Bakhtin, Bergson and Deleuze on Forms of Time” 36). In this article, Bart Keunen emphasizes further the capacity of a book to generate and express experiences within tempo-spatiality (38) and the role of the chronotope as an indispensable vehicle of rendering “lived time” (38), which here is viewed as the timeframe of imagined “lived experience”.

The idea of using tropology and conceiving of the city as an ensemble of tropological spaces stems from Hayden White's idea that a discourse is inevitably tropological in nature “for tropics is the process by which all discourse constitutes the objects” (2) described realistically and analyzed objectively by means of a conceit. By extension, the idea of troping as a movement from one object to another and a connection between things allowing language to express them otherwise, may be transferred to cities themselves, an idea suggested by Simon Parker (173). The spatial tropes in this analysis will be discussed in accordance with Augoyard's discourse of spatial urban tropology in which he demonstrates the capability of the city of generating spatial tropes produced through the ways in which city dwellers appropriate specific spaces at the expense of others, thus revealing the functionality of urban space. That way, the study of the urban representations at hand will be complete as the predominant method of a non-historicist analysis, which sees the two imagined metropolises, in view of the given arguments so far, as functionally compatible for the purposes of this study.

Having examined modernity at the turn of the 19<sup>th</sup> and beginning of 20<sup>th</sup> centuries, Dickens's and Dos Passos's positions in it, as well as the specific methodology to be used in my analysis, I shall make a brief survey of the rise of the Modern City with

reference to the portrayals under scrutiny. Examples from literary representations, critical studies and representations in other arts will be used to delineate further the appropriateness of the proposed methodology. They will offer additional references to the city portrayals by the two writers, thus establishing a basis for analysis in the chapters that follow.

Ever since the times of Sodom and Gomorrah depicted in detail in the Old Testament (*Genesis* 14:1-3, 14:8-10, 34:3) and the city of Ur (*Genesis* 11:28, 11:31, 15:7), the city has been portrayed by different authors in such a way that its ambivalent nature has been disclosed. As a modern phenomenon (the capitalist city of 1850s onwards), it has never ceased to fascinate and appall simultaneously. Its many transformations have led to its agglomeration of buildings and amassment of people and capital, the latter being held in an inextricable mutually dependent bond, recreating cityscapes, which Spengler in *The Decline of the West* (1922) sees as an inorganic simulacrum of nature:

And then begins the gigantic megalopolis, the city-as-world, which suffers nothing beside itself and sets about annihilating the country picture. The town that once upon a time humbly accommodated itself to that picture now insists that it shall be the same as itself. Extra muros, chaussées and woods and pastures become a park, mountains become tourists' view-points; and intra muros arises an imitation Nature, fountains in lieu of springs, flower-beds, formal pools, and clipped hedges in lieu of meadows and ponds and bushes. In a village the thatched roof is still hill-like and the street is of the same nature as the baulk of earth between fields. But here the picture is of deep, long gorges between high, stony houses filled with coloured dust and strange uproar, and men dwell in these houses, the like of which no nature-being has ever conceived. (2: 94)

In this depiction of the modern city above, Spengler defines it as unnatural, *inorganic* as opposed to the organic countryside, which renders the quintessence of the so-called *urban jungle*. It encompasses riverbeds and gorges made of concrete, inhabited by beings never seen before – the modern city dwellers. This view of the city, undoubtedly, contains strong residual memory of the naturalness of villages and village life. As visual memory has been filled by inorganic material, the loss of the feel of nature is made so much more poignant, which has been reflected in urban studies and fiction.

Even though writers and intellectuals in general have frequently made manifest their abhorrence of it, dreaming of an escape from its vicious sprawl and hectic pace, its push and pull have constituted the main object of study and portrayal of the very same city they have been so eager to denounce and condemn. It is worth mentioning in this context that the modern city of the beginning of the 20<sup>th</sup> century has not changed much in our times, which may come as a surprise, taking into consideration its 100 years of development. If we explore the extant changes, we will see that they make the pessimistic depictions of city life by the authors of the turn of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup> centuries appear all the more pertinent a century later. In his evaluation of the significance of urban representations with writers from the epoch on both sides of the Atlantic, Simon Parker pinpoints the significant scientific literary explorers of the industrial city among whom he mentions Dickens. This urban critic accentuates their common “willingness to confront and explore the dark and desperate side of civilisation that is so palpably a feature of the overcrowded and sensorially overpowering industrial metropolis” (28).

The *willingness* he speaks of is a marker of the sensibility of the new times of the turn of the century as opposed to the one of the previous epoch of the pre-modern city. In it, even though dissenting voices could be heard – Defoe or Blake, for example, studying the city as an urban representation was never a major subject with any author. Nor were the industrial conditions delineated sharply enough to allow for such comprehensive studies. In the 1880s, with Dickens no longer among the living, both London and New York were still marked by a sharp contrast of privileged and underprivileged as testified by the sociological studies undertaken at that time – Mayhew's *London Labour and the London Poor* (1840) had made its way to the public press by the 1870s. *The Bitter Cry of Outcast London* (1883) by Andrew Mearns and *How the Other Half Lives* (1891) by Jacob Riis, the latter a journalist study on the tenements in the slums of Manhattan, revealed equally bleak depictions of poverty in the two cities, confirming Dickens's own observations of visible squalor in New York:

There are many bye-streets, almost as neutral in clean colours, and positive in dirty ones, as byestreets in London; and there is one quarter, commonly called the Five Points, which, in respect of filth and



wretchedness, may be safely backed against Seven Dials, or any other part of famed St. Giles's. (*AN* 263)

The City as a separate organism, intensely present in the *œuvres* of the late Victorian writers, assumed even greater dimensions and a new modernist form with the writers from the next epoch, as confirmed by Desmond Harding in *Writing the City: Urban Visions and Literary Modernism* (2003). In this study, he views Dos Passos's portrayals of Manhattan as distinctively "protean" and typically "kaleidoscopic" sharing common traits with other modernists, but also standing out from them (11). The Modernist City perceived as *protean* can also be observed in a famous painting entitled *The Street Enters the House* (1912) by Umberto Boccioni. Painted in garish, distorted colors, it strongly suggests the invasion of the Metropolis into the lives of its inhabitants, as well as its ever-changing nature in its early history. New York, for instance, could hardly be recognized from one decade to another due to massive demolishing of old buildings and construction of new ones allowing it a vertical growth, which became the norm with Manhattan from the early twentieth century onwards.

The metropolis of today has been evolving for about 100 years, and I believe with this premise, a study based on urban and social theories focusing on the spatiality of the City from the middle and late Victorian Age into Modernism will offer revelations. They are related to the transition of the modern city (end of the 19<sup>th</sup> century London) into the modernist city (beginning of the 20<sup>th</sup> century New York) with all appertaining changes that occurred therewith. One obvious connection between the two is that most of the architecture of New York at the turn of last century was designed by European architects, which gave a rather European outlook to New York – low rise buildings similar to those in London or Amsterdam at the time. Another connection is the massive influx of immigrants throughout the 19<sup>th</sup> and especially at the beginning of the 20<sup>th</sup> century in both cities. In the 1910s, for example, New York was flooded with immigrants primarily from Eastern Europe and Italy when it had already become the city containing more Jews than any city in Israel, more Italians than Rome or Naples, more Greeks than Athens, by 1910 immigrants making up 41% of its population. This movement of people from Europe to America and New York mainly through this city was also accompanied by

a transfer of ideas and literary movements. The American poet T.S. Eliot, one of the founders of Imagism, based his visionary modernist poem *The Waste Land* (1922) on London. Henry James was the very embodiment of the transatlantic connection between modern England and America, placing American characters in European environments. Dickens would have one of his main characters – Martin Chuzzlewit visit the USA to allow for a comparative analysis of the city and countryside of England and America, anticipating Kafka's imagined *Amerika* (1927), arguably providing his "clearest statements about English society" there (Schwarzbach 84), etc. Dickens would go to America himself and comment on American slums in *American Notes* (1842), which corroborates both Riis's and Mayhew's observations of New York and London respectively, finding that the two cities exhibited the same sense of misery and despondency (87). Yet another connection, stemming from the previous ones, is the exploitation both writers made of city topology and urban spaces.

It could well be argued that writing about the biggest metropolis at the end of the 19<sup>th</sup> century – London, Dickens employed a "new, and unmistakably urban sensibility" (Schwarzbach 42) in his direct treatment of ordinary people and events. In his last completed novel *Our Mutual Friend*, he also produced passages of sustained stream of consciousness anticipating "Henry James and James Joyce" (215). In doing so, he was indeed the precursor of one of the most prominent modernists – James Joyce in more than one way, who in his turn wrote about Dublin in *Dubliners* (1914) and *Ulysses* (1920). He presented to the world the second biggest metropolis on the British Isles at the time (after London) making modernist use of representational spaces that were later on to influence and inspire Dos Passos in his *Manhattan Transfer* (1925). The modernistic trends of the late Victorians were thus a herald of the Modernists that were to follow providing a trampoline for stylistic interpretations and interactions. Or, as Malcolm Bradbury and Malcolm McFarlane have said about London of that time:

The London of strange, unreal contrasts and encounters had been in fiction since Dickens; it certainly has to do with those strange exchanges between Naturalism and Impressionism, Realism and Surrealism, Determinism and Aestheticism that make up the turn-of-century mood. (181)



Furthermore, in studying modernist texts as urban representations, Harding also speaks of certain delimitation in criticism that ignores the “work of Wordsworth, Thomson, Dickens and Engels” as sharing urban history with the modernists (13). The connection, therefore, between the pre-modernists – late Victorians and the “modernists proper” from the next epoch is the Modern City itself – a container of all the intrinsic elements that make up modern urbanity.

The choice then of Dickens and Dos Passos for a comparative analysis, the two seemingly vastly different as literary styles, appears, in fact, to be rather logical and justifies itself in the focus of the study – their representations of the Modern City. In view of the opinions expressed by the eminent literary urbanists given above, this study aims to redress a perceived oversight from the discourse of the Modernist City. Thus, these representations are seen as a functionally compatible pair of cities containing the experience of modernity in the English and American metropolis, governed by schematic portrayals, traumatic discontinuity, and incoherence, complexity of immediate perception and “an aura of unreality” (Pedersen 51).

Dickens was the writer who best recreated Victorian London in fiction increasingly questioning Victorian mores in his later works – *Bleak House* (1853) and *Our Mutual Friend* (1865). Driven by both repulsion and attraction to the city (Schwarzbach 39), he made the city of London the setting of most of his novels providing urban depictions that spawned the adjective *Dickensian*, which, when applied to a city, came to mean filthy, squalid, abject, foul, and when applied to the city inhabitants, it came to mean despondent, dejected, deprived.

Dos Passos, in his turn, when taking New York, the second biggest world metropolis (after London) at its time, as the setting of *Manhattan Transfer*, was strongly influenced by some of the current modernist movements at the time – cubism, expressionism, impressionism and created a vibrant florid expressionistic portrayal of the city of New York. In it, the City is seen as an organism of its own with the human factor almost completely eradicated from his *Manhattan Transfer* and *USA*. The people are nothing but cogs in a gigantic clockwork mechanism, which operates endlessly moving in a direction contradicting the common sense, thus creating a

strong sense of dehumanization. His writing was also influenced by American Modernism and its memorable representatives such as Crane and Dreiser. Like Dickens, as he himself once said, he was also both fascinated and saddened by the contrasts of Manhattan and rendered it as an intense sensorial experience, trying to impart to the reader this ambivalent perception of the city.

Commonality in urban portrayals between Dickens and Dos Passos can be traced through writers such as Stephen Crane. Crane’s unsettling vision of tenements coming alive in *Maggie: A Girl of the Streets* (1893) (“from a careening building, a dozen gruesome doorways gave up loads of babies to the street and the gutter,” 15) resounds meaningfully with Dickens’s depictions of London streetscapes of galvanized squalor. Objects contained in street space become animate, to explode into full-blown protean action in Dos Passos’s representations of New York, thus the city, perceived as a living organism, assumes palpable dimensions. *USA* was Dos Passos’s novel that explored even further ultra-modernist ways of representing urban space, contributing to the portrayal of the city. It was instrumental in winning him high esteem with Jean-Paul Sartre who considered him the best writer of the modern times. Furthermore, Alfred Kazin in *On Native Grounds* (1942) proclaims Dos Passos the definitive social chronicler of the lost generation (341).

Dickens’s modernistic treatment of urban spaces, featuring an exchange of human characteristics for commodification between city inhabitants and objects, corresponds to a similar treatment of the city by writers who wrote after Stephen Crane such as Dos Passos and Fitzgerald. The similar appropriation of urban spaces between Dickens and American writers of the 1920s suggests a commonality of the transcultural chronotope of the Modern City across the Atlantic, which has been examined by critics such as Airping Zhang:

Dickens’s world is alive with things that snatch, lurch, teeter, thrust, leer. To a certain extent, Price’s comments can also be applied to Fitzgerald’s work, in which the house, bar, school, city, and Hollywood have been endowed with a sort of personality, charged with social and human content, and transmuted as an image of voice. The scenes that Fitzgerald revives are much like those of Dickens’s. The difference is that Dickens’s scenes tell us about his London and England, whereas Fitzgerald’s tell us about New York and America. (11)

This critic sees consistent parallels in the way urban spaces interact with city inhabitants in Dickens, Fitzgerald and Dos Passos. He points out similarities, for example, in the perceived commonality of identification between the city inhabitant and the house in Dickens and Fitzgerald (39). Furthermore, he goes on to establish portrayals of similar spatial interaction in other writers, who wrote on both sides of the Atlantic such as Henry Miller (84). Further similarities are pointed out by Sinclair Lewis contained in the fact that Dickens expresses the vastness of London of his day in sequences of fast changing scenes similar to Dos Passos's portrayal of New York (*John Dos Passos: The Critical Heritage* 66). Dos Passos's representation of New York, Lewis argues, is "unprecedented in that it makes specific sites in the city come alive in a manner no one in American fiction had done before" (67). Thus, he suggests, they surpass Fitzgerald's or O' Henry's in being revelatory of the true spirit of the site (67).

Urban depictions in literature are thus convergent with definitions given by city historians such as Harry Jansen in the following revealing statement:

Towns embody intelligence, risk, progress and modernity, as opposed to the sluggish country [...] Towns are so many electrical transformers. They increase tension, accelerate the rhythm of exchange and ceaselessly stir up men's lives. (33)

A city perceived as urban spaces related to place is a modern approach to studying the metropolis, and has become increasingly popular in recent years. It allows seeing the city as urban experience, inscribed and rewriting itself continually into a cognitive map constructed by the city dwellers, different from its cartographical one, thus complementing it. It also allows us to see this rewriting as a pluralized creation of a sum of numerous inscriptions. They lead to its perpetual reproduction by "acts of imagination, acts grounded in material practice and social practice" as claimed by Alev Cinar and Thomas Bender (x) in *Urban Imaginaries: Locating the Modern City* (2007). These two critics also prefer to see the city "imagined as at once indefinite and a singular place", "the way social and physical space is imagined and thus made into urban culture," (xi) the city thus constituting an imagined continuous environment.

Based on the theoretical ground to be used in addressing the problematics of the modern(ist) city in Dickens and Dos Passos, I propose the following structure and content of the chapters:

Chapter 1 *The Modern City* traces and locates the modern as appertaining both to modernity and modernism by discussing the idea of *container* and *contained* (Augoyard, *Step by Step*) as well as the modes in which they can be applied to the modern metropolis. It examines different types of city space and the inhabitants contained in it, establishing the relationship between them and determining overlapping areas, which are to be explored in depth in the chapters that follow. It examines the ways in which the city is experienced by its inhabitants drawing on a definition of this experience of modernity provided by Simmel against the idea of the "Heavenly City and Earthly City" as discussed by Mumford (*The City in History* 243-7) and Alexander Welsh (*The City of Dickens* 58-67). Simmel's idea of interiorizing and exteriorizing reality and turning it into inner space as a psychological dimension to Modernity, demonstrated in "The Metropolis and Mental Life" is applied to examined passages from primary sources. The double role of the city inhabitant is established – as an actor and a reacting element to an overwhelming number of stimuli. Spengler's monumental *The Decline of the West* sets the quest for the terminal city, a city beyond good and evil as a response to Mumford's idea. A central place in this chapter is given to an examination of a number of representative city spaces where the aim is to determine the relationship between the *container* – representations of space such as the house, the street, etc and *contained* – the city inhabitant. A relationship of continuity is established in naturalist portrayals of social and architectural structures. This analysis is effectuated across a number of urban representations by Dickens and Dos Passos in a chronological order aiming to establish Dickens's treatment of a changing spatial code (Lefebvre, *The Production of Space*), which brings it closer to Dos Passos's. Finally, the problematic nature of Dickens's increasingly modernist spatialization of the metropolis is seen against Sicher's discussion of the residual traits of Victorianism and modernist advances in *Our Mutual Friend*, Dickens's unquestionably most consistent exercise in modernism. Perspectives of close-up and panoramic views of the city are also

compared and contrasted, thus establishing the role of the minute detail in the two writers' urban depictions.

The last part of the chapter is dedicated to the most elevated space of the Modern City – the skyscraper. Ideas of the “habitable city” propounded by Frank Wright in *The Living City* and Mumford in a number of works, most notably in his fundamental research on the city – *The City in History* and criticism on New York architecture in *Sidewalk Critic* are reviewed against Dos Passos's portrayal of the skyscraper in the American metropolis.

Chapter 2 *Cultural Spaces* examines the first pair of the four Cs of urban experience in Dickens and Dos Passos (*culture* and *conflict*), showing these two phenomena to be not only in a relationship of cause and effect, but also in one of complementarity. The stratified society of the two cities is shown as consuming culture differently due to the divided spaces of culture consumption, thus causing the specific conflict between the different layers of society. Aspects of this space are to be examined as manifestations of modernity on the grounds of an analysis reviewing two adjacent periods: *present* and *past as present* and *co-present*, this approach being applied to represented cultural space. This analysis in Dickens and Dos Passos is based on recent definitions of culture as “a system of beliefs” and “ways of being” (Parker, *Urban Theory and the Urban Experience* 139), or “a whole way of life, material, intellectual and spiritual” (Williams, *Culture and Society* xiv). This chapter aims to define the salient traits of the experience of the Modern City by examining its cultural dimensions; yet in doing so, it refrains from examining commodity culture and commodity fetishism. Instead, the analysis seeks grounds of commonality, pointing towards the period of Modernism and to the cultural reason for the explosion of consumerism reflected by Fitzgerald's works more than by Dos Passos's.

Strong common grounds for analysis avoiding the paths leading to relics of what George Anderson terms “domestic culture” (37) found in Victorian England and Victorian America (the influence of Victorian commodity culture in America) is an exploration of the business impetus within the examined timeframe. This common advancement in society in both metropolises will be examined against Veblen's theory of *pecuniary culture* and *pecuniary emulation*, which introduces and analyzes the phenomena

*conspicuous consumption* and *conspicuous leisure* (*The Theory of the Leisure Class*). The verbal culture of the two metropolises is also examined in reference to the pecuniary culture consumption exercised by the city inhabitants from the two metropolises. It finishes by examining yet another aspect of culture resulting from the stratified cultural space of the modern metropolis and its inability to resolve conflict – crime. Crime in the two cities is reviewed against passages from the represented urban spaces with both writers. Both represented cities feature societies on the brink of two epochs, thus the late Victorian Age is examined against the Jazz Age.

Chapter 3 *Consuming Spaces* examines the relationship between the second pair of the four Cs of urban experience with the two writers (*consumption* and *community*) determining the relationship between them as well as builds up on the previous chapter. The analysis in this chapter is done by examining two complementary pairs: Baudrillard's *signification and communication* and *classification and social differentiation* realized as a process. The application of the first pair to corporeal consumption in the two compared writers offers a different reading of the *signified* in this process and questions interpretations by feminist criticism, based on another interpretation of the communication code used by Dickens, which determines commonalities with Dos Passos.

The next aspect of consumption to be analyzed in the chapter is its relationship to community and the commodification of communal spaces as well as the consumption within that space effectuated by the alien communities as a marker of the evolutionary stage of development of the Modern City against Baudrillard's second structural pair of consumption – *classification and social differentiation*. The analysis in this part of the study is also concerned with examining the different ways in which members from the major ethnic groups fare in the metropolis: the Jews, the Irish, the French and the Dutch, Dickens's London featuring the first three, while Dos Passos's New York all four. Special attention is paid to the representation of the Jews in both writers and their exploration of the theme of the “Wandering Jew”. After the analysis has determined the specific patterns of consumption within the given communal space, the legibility of communal spaces in both writers is also established.

The last part of this chapter takes consumption to another level: the city residents from the different communities are to be examined not just as consuming the city but also as being consumed by it. Thus, the exploration of consuming spaces is extended to the historical meaning of consumption as the vernacular for tuberculosis or T.B., the shortened modern version of this wasteful disease, which marked the Romantic, Victorian and Modernist periods, featured prominently in the literature produced then until the 50s of last century. The analysis of the relationship between consumption and tuberculosis is effected by means of examining passages from Dickens against the representation of this disease by Victorian newspapers and other secondary sources such as periodicals in order to establish the veracity of Dickens's portrayal of this aspect of consumption. Here both structural pairs propounded by Baudrillard can be considered appropriate, as the analysis will aim to determine how they apply to the correlations between consumption and tuberculosis as a stratified process.

Chapter 4 *Topological Spaces* concerns itself with demonstrating the way concrete topoi in the city are defined and represented in Dickens and Dos Passos establishing differences between the representational spaces that they generate and the respective representations of space as planned by their builders. The different aspects of space appertaining to these topoi are to be explored as indicated by Simon Parker (3). Thus, they will be seen as *representational space* – the imagined city as a representation of the modern and the modernist contained in *l'espace vécu*. Another aspect is the *symbolic space* – the city with its intrinsic elements – concrete city streets and buildings, the concrete rivers in the two cities in their symbolic significance. The *narrative space* – the palimpsest of the inscriptions of the city dwellers and the readings of their activities offered by the two writers will be seen as aspects of the urban chronotope in the two. This chronotope is viewed as a tool by which literature contributes to our understanding how “transformations of time concepts and spatial representations reflect radical changes in cultural attitudes and lived experience” (Bemong et al. iii). In this context, *cultural trace* will also be discussed – landmarks of the city (bridges, cathedrals, parks, streets and the river) as a means of establishing continuities within the city as well as establishing a transatlantic spatial connection

between London and New York. This chapter establishes cognitive maps of the city in England (London) and across the Atlantic (New York) by exploring the meaning of concrete metropolitan topoi as representations of space.

The topological properties of urban space will also be examined in a synchronic analysis, and namely Foucault's ideas of heterotopia producing heterogeneous spaces and its application to urban elements such as the bridge, cathedral, park, the river and the street. This analysis will make use of Lefebvre's idea of “reversal of heterotopy” (*The Urban Revolution* 11) indicative of temporal changes at points of rupture, setting off discontinuities in the examined timeframe. Special attention is paid to the concept and representation of the flâneur/flâneuse as a gendered writer. The role of this city walker is to be examined, establishing his/her role as part of the narrative in gendering the cityscape. The analysis here is effectuated on the grounds of critical works of urban representation of everyday life by de Certeau, Lefebvre, Soja, as well as Heidegger's idea of *dasein*, applied to the City by Malpas in *Heidegger's Topology: Being, Place, World*. Ideas from these works are used in exploring the relationship of belonging between city dweller and the city against which the relationship between the city walker and the street is established in the production of space by means of walking practices as discussed by de Certeau (*The Practice of Everyday Life*) and Augoyard (*Step by Step*).

Chapter 5 *Tropological Spaces* is a natural continuation of the previous chapter further developing the relationship between concrete city topoi and troping within the urban chronotope. Thus, the generated spaces by the respective topoi are viewed as related to a number of tropes seeking to increase the legibility of *l'espace vécu* of the compared and contrasted urban representations. The tropical chronotope of the Modern City allows for a relevant comparison of contingent urban narratives in the two writers of my choice. The meta-language of this type of discourse is contained in Augoyard's spatial tropes, which enables the option of a discourse based on tropological spatiality, registering the different types of correlation between the city inhabitant and urban space (*Step by Step*). This analysis explores two aspects of the urban chronotope in Dickens and Dos Passos: 1. Walking rhetoric, establishing the spatial tropes of the city inhabitants moving in



public spaces and 2. Comparing the chronotope of the modern city as a motif, thus allowing for a transcultural and (trans)historical analysis, which complements the first aspect and completes the topological analysis. In their walking in the city and inhabiting urban spaces delineated by their movements, the city dwellers of Dickens's London and Dos Passos's New York follow a certain chronotope – time-space, which contains the projection of their daily activities (*la vie quotidienne*). The deciphering of daily life based on a topological analysis aims to examine the deeper structure of the represented metropolises, which is expressed in the *unconscious of the urban* (Lefebvre, *Writings on Cities* 108) with its spatial extrapolation into the lifetimes of the fictional city dwellers. Augoyard's ideas of the inhabitant's figures of walking and of appropriating urban space (*Step by Step* 23-115) will be applied to city walks as part of reconstructing a common urban chronotope.

The second part of the analysis will allow for a comparison between the representations of the two cities, based not on the city inhabitants' trajectories, but on represented elements of city places with their appertaining spaces, intimate spaces such as houses, etc, employing topoanalysis (Bachelard, *The Poetics of Space*). The chronotopic analysis will be concerned with the two works, which are set in London and New York respectively and are the closest in the examined timeframe – *Our Mutual Friend* and *Manhattan Transfer*, aiming to reduce differences based on time distinctions. The analysis will be bifocal – based on the “beginnings in the city” and “center of things” as topical movements in time-space, thus establishing another level of complementariness within the second part of the analysis.

The comparative analysis of Dickens's and Dos Passos's representations of London and New York is based on establishing a number of similarities in their exploration of urban spaces as well as meaningful differences, aiming to determine continuities within the timeframe of *fin-de-siècle* modernity. The two cities – London and New York have been the subject of a plethora of sociological, geographical and economic comparative analyses with the aim of establishing the performance of these cities in different urban fields. In comparing literary representations, this study aims to go beyond the comparison of physical constructs, thus reconstructing

the imagined Modern City in a fuller multifaceted perspective.

As a way of summarizing the problematics and specificity of the methodology of this study, I shall outline the basic interactions between urban novels and city studies. In support of my claim that urban novels, urban theories and sociological studies may share more than the subject of their analyses – the city, namely the realistic and truthful renderings of its social structure, St. Arnaud, sees insignificant differences between a sociological study and a novel as they both aim at objectivism:

In the same vein of thought, it is not illegitimate to presume that with certain favorable conditions given at the core of the advanced capitalist and industrial society where the two emerge, the social novel and sociological studies of the city should come close together united in performing a critical function to the point that a novel would resemble a sociological study, the only difference being the title.<sup>4</sup> (17)

Furthermore, he reviews sociology and novel-writing as equally valid means of describing urbanity. In a study comparing an urban novelist – Dos Passos and an urban sociologist – Robert Park (*Park, Dos Passos, Metropolis*), he claims that “a novelist makes explicit what he has perceived as latent, describes as verisimilar what he has felt to be possible, and as organized what is dispersed.”<sup>5</sup> (14). In differentiating between these two approaches, he sees a literary work as freely emerging within the possibilities of the *real*, while a sociological study as framing the *real* reduced to its essentials<sup>6</sup> (14).

---

<sup>4</sup>«Dans cette même veine, il n'est pas du tout illégitime de supposer qu'advenant certaines conditions favorables au cœur de la société capitaliste et industrielle avancée d'où tous deux émergent, le roman social et la sociologie de la cité s'apparenteront étroitement autour d'une même grande fonction critique, à un point tel que le roman ressemblera à une sociologie sans le titre.» (translation mine)

<sup>5</sup>«Il rend explicite ce qu'il a vu comme latent; il décrit comme vraisemblable ce qu'il a pressenti comme possible ; il offre comme organisé ce qu'il a observé comme diffus.» (translation mine)

<sup>6</sup>«Le romancier explore avec une très grande liberté les possible compris dans le réel pour mieux donner naissance à une œuvre littéraire qui respectera la limite du vraisemblable. Pour sa part, le sociologue investigate aussi les possible tout en s'efforçant d'opérer une réduction susceptible de révéler le nécessaire.» (translation mine)



Finally, from the vantage point of spatiality and temporality related to a literary representation of a city, Westphal in *La Géocritique: réel, fiction, espace*, confirms St. Arnaud's observations and mentions Dickens's London and Dos Passos's New York as examples of represented spaces marked by "un consensus homotopique" [a homotopic consensus]. It presupposes the necessary criterion of *verisimilitude* comprising what he calls "une série de réalèmes" [a series of realements], which reveal the nature of the *lien* [site] (170).

Robert Alter, however, focuses on another issue, speaking of the "intimate relationship between the novel and the city" (ix), thus suggesting other more substantial differences between urban studies and city novels:

One decisive development in the novel through the late decades of the nineteenth century and on into the twentieth [...] is the practice of conducting the narrative more and more through the moment-by-moment experience—sensory, visceral, and mental—of the main character or characters. This general procedure, which I shall call experiential realism, can be central to the narrative even when the novelist is also minutely concerned with social and material realia. (xi)

While admitting the importance of interdisciplinary studies and the relevance they bear to literary representations of cities, he accuses critics, old and new, of being old-fashioned (xi) in disregarding the specifics of the novels and making use of analyses based on social theorists such as Marx or Foucault. Moreover, this critic provides examples from the worlds created in novels by Emile Zola and Virginia Woolf, concluding that these common distinctions are present in both regardless of the very different approach to the novel they have. Furthermore, affirming the arguments given so far, but not excluding a cross-disciplinary approach, Pierre Sansot in *Poétique de la ville* also claims that economic and social studies alone cannot reveal the true nature of the city. Its essence needs to be articulated through yet another means. In other words, a city should be allowed the possibility of self-expression, as well as the right to seek yet another institution that could provide a different prism for its perception:

But this functional volubility, while it can provide the vital information to the student of the economic or social life of a town, it does not illuminate

us about the city of which we need to be the witnesses: not only because it is concerned with the use, with the all too apparent life of the city, but also because it requires a deciphering, a second institution, which collects and hands over the information.<sup>7</sup> (49)

Indeed, "the experiential realism" that Alter speaks of, corresponds to Sansot's claim for experiencing the city as a way of rendering a true image of it, by extension applicable to its literary representations. It is also present in Dickens's and Dos Passos's city novels, and in acknowledging the validity of St. Arnaud's argument, Bakhtin's idea of monologism (erroneous approach based on one theory) as well as Sicher's insistence on the originality of modern studies on Dickens, I have decided to compare two literary representations of the Modern City of two adjacent epochs. In doing so, I have anticipated possible developments of geocriticism by analyzing not one literary place, but two as confirmed by Eric Prieto in his preferred method of modifying this interdisciplinary approach to a represented city:

Another way to lend rigor to a study of literary place would be to focus not on a singular places but on particular types of place. In this case, the texts studies would deal with sites that might be spread around the globe. The unity of such a study would be guaranteed not by the site-specific singularity of a place but by the shared traits that make it sible to conceive the sites as part of the same category ("Geocriticism, Geopoetics, Geophilosophy, and Beyond" 27)

Therefore, while examining aspects of urban containment, I shall allow for a sense of seeing, even feeling how the city was experienced by the represented city dwellers. This approach places the present study in the critical field of literary urbanism and geocriticism, thus suggesting that an interdisciplinary approach to literary representations of cities may be complimentary to, but also more revelatory of the intrinsic traits of these portrayals than if examined from the vantage point of a literary analysis.

---

<sup>7</sup>«Mais cette volubilité fonctionnelle, si elle peut donner des renseignements précieux à qui veut étudier la vie économique, sociale d'une cité, ne nous instruit pas sur la ville dont nous avons à être les témoins : non seulement parce qu'elle concerne l'usage, la vie trop apparente de la ville, mais aussi parce qu'elle réclame un décodage, une seconde instance qui collecte et remanie les informations.» (translation mine)

Imagining the city and representing it in literature creates an enhanced entity that operates by means of tropical effects. A city, after all, due to the fragmentary experience that we receive from it and predetermined by our spatial practice and lived experience, exists only in our minds, just like the reception of a literary work is something strictly individual for each and every reader. The sum total of these readings by the city residents is what makes up a city, just as the total reception of its literary representations exists in the collective consciousness of its readers. An imagined city in a book attempts, therefore, to give an enhanced sum of images of city experience with effects comparable, if not surpassing the actual lived experience by the city dwellers of the time. An example of this is the idea newcomers have of the London of today through reading Dickens, always somehow expecting to see the ecological apocalypse and depressed human beings populating most of his works only to be surprised by a much cleaner and presentable city with breathable air and occasionally blue skies.

Bleak as Dickens's and Dos Passos's portrayals of city life may be, they both had ambivalent feelings towards the Metropolis and tried not only to condemn, but in so doing, also to capture the evasive spirit of the Great City. They did not fail to express their awe at its immensity and workings of an individual separate organism. This duality of the urban vision, deeply symbolic in both, will be examined in the modernist outlook to Dickens's depictions of London, being at the core of the modernist portrayal of New York by Dos Passos. In their representations of the city, both writers attempt the impossible – to offer a totalizing account of the Modern City by their own suggesting the impossibility of the task. The ultimate London and New York at the time stand vivid and palpable to the modern reader due to the sheer force of the writers' imagination and persuasive language in the portrayals of the rising Metropolis, examined in this interdisciplinary cultural study.

## CHAPTER 1

### The Modern City

*In the center of Fedora, that gray stone metropolis, stands a metal building with a crystal globe in every room. Looking into each globe, you see a blue city, the model of a different Fedora. These are the forms the city could have taken if, for some reason or another, it had not become what we see today. In every age, someone, looking at Fedora as it was, imagined a way of making it the ideal city, but while he constructed his miniature model, Fedora was already no longer the same as before, and what had been until yesterday a possible future became only a toy in a glass globe.*

– Italo Calvino, *Invisible Cities*

For Simmel the experience of modernity manifested itself in the capability of the individual to negotiate and incorporate external reality as regards the psychic interiority of the self, resulting from an “uninterrupted change of outer and inner stimuli” (“The Metropolis and Mental Life” 409). The essence of modernity may be considered as psychological by nature, realized in the experiencing and interpretation of the world based on the reactions of the individual within the inner space of his or her internal life. The external world becomes part of our inner world: “the substantive elements of reality are reduced to a ceaseless flux, and their fleeting, fragmentary, and contradictory moments are all incorporated into human subjectivity” (Frisby 66).

Internalizing external realities by portraying the reactions of the individual and the impact of these realities on the city inhabitant could then be considered an essential element of urban depiction and of modernity, expressed in urban containment: one is always contained in an environment regardless of the character of its ambiance. The interactions of the containing environment and the contained in it individual exhibit the traits of what determines the nature of the city and the city dweller in an all-consuming relationship the latter cannot easily break off. The city dweller thus bears all marks of a streetwise social being that is dependent on the social structure of the city and is subjugated by it in the assumed

dual role of an actor and a reacting element to an overwhelming number of stimuli whose subliminal presence cannot be ignored within the organism of the Modern City (Yoels 22).

In order to determine what the essentials of this type of city are, we may refer to a categorization based on a European urban-historical perspective revealing three major types of city since the eighteenth century. The first is the Enlightenment city of Virtue, which for Voltaire and Adam Smith embodied the dynamics of civilization. The second is the anti-rational industrial Victorian city of Vice denounced by Blake, Wordsworth and Marx; and, finally, Spengler's terminal Modern city, an entity "beyond good and evil" (1: 346). It is this definition of the Modern City, manifested in the evolution of the correlated pair (container-contained), that is sought in the works of Dickens and Dos Passos. It forms a dialogical relationship with Frank Wright's and Lewis Mumford's utopian ideas of the organic city, one that follows the architectural forms and functions found in nature. The centered, underacinated city was present during the Renaissance in the physical body of the city as well as in its urban representations by contrast with the Modern City where the connection between the city and its roots tends to become blurred, or as Desmond Harding claims:

The cities of the Renaissance were often depicted in harmonious iconographic terms in all their civic historical roots. By contrast, the modern city was set adrift from its cultural past, an amorphous entity that often eluded representation. (10)

Simmel's idea can be viewed as experiencing urbanity through a "ceaseless flux" of city stimuli, which can be related to this comparative analysis. The interiorization of external urbanity in the literary representations of Dickens and Dos Passos as a transcultural phenomenon is to be considered a marker of modern and modernist depictions of being in the city. It is realized in projecting city inhabitants' dreams on to urban realia through a subsequent process of assimilation of these realia, which are to be exteriorized again into dreams. Urban writers have had the metropolis at their disposal, and consequently, have made it an object of research in their literary representations of it, often incorporating the realization of these dreams.

The dimensions of a modern city like Paris – symbolic, syntagmatic, paradigmatic according to Lefebvre were the discovery of writers living in the city. They did so through myth and utopia creating its memorable portrayals commensurate in their truthfulness to social analyses (*The Urban Revolution* 107-8). In this study, Lefebvre goes on to demonstrate how each one of them reveals a different urban dimension through his depiction of the city by means of a specific urban narrative, which examines the habitation of urban spaces based on the relationship between *container* – the urban spaces: houses, trains, churches, streets, etc and *contained* – the city inhabitant. The same relationship is to be established in the urban representations of the two writers of my choice by exploring it in the cityscapes presented by the two imagined metropolises.

### 1.1 Container and Contained in the Metropolis: Urban Realities

When speaking of *container* and *contained*, it is to be understood that first and foremost a reference is made to the city as an urban representation of a physical construct containing everything else, and then secondly, it is the buildings and streets that contain the city inhabitants, who, in turn, are the smallest particle contained in a city. The relationship to be examined, therefore, is more precisely between the city inhabitant and the city itself. Augoyard also discusses the inhabitant contained in an alien container, thus creating in the city dweller the ambivalent sensation of both belonging to the city and being dispossessed of it:

Everything takes place according to a relation of container to contained. In its form, the container implies all the signs of the system that has modeled it (real estate market, economic "imperatives," organizational logic, political conditions, strategies for domination, etc.). The inhabitant who comes to "fill in" this or that form of habitat is hardly able to discover either the significations assigned to it or its organic relationship to the totality. "Housed" rather than "inhabiting," his daily life seems to unfold in a cramped living space, and he finds himself captive of an overly complex network of functional operations. (Augoyard 8-9)

This sense of captivity in the alien space of the modern city that Augoyard speaks of is evoked by Mumford in *The City in History* (1961) where he poses a question, which had never before

the emergence of the modern city been so pertinent – its livability. A physical construct unheard of and unseen before – it was the locus of the interaction between the embodiment of architects' dreams, metamorphosed into "long gorges between high, stony houses" (Spengler 1: 94) and the dreams of the people who came to live in it. Thus, it replaced nature with what was perceived by many as a "bizarre simulacrum," and provoked the question of the possibility of fulfilling a common dream shared in the living city of two extremes – necropolis and utopia:

Is there still a living choice between Necropolis and Utopia: the possibility of building a new kind of city that will, freed of inner contradictions, positively enrich and further human development? (Mumford 3)

The answer to this question, when applied to the discontinuous historic city, comprising economic and social continuities at the turn of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries, is provided in works not just by historians such as Spengler and Wright, but also by urban writers such as Dickens and Dos Passos. They, similar to city historians, examined the urban problematics as deriving from the interaction between macro- and micro-geographical configurations of city space, revealing two perspectives. These perspectives of urban spatiality are summarized by Soja in the following manner:

When viewed "from above," these developmental geographies describe the overall condition and conditioning of urban reality in general or global terms. Viewed "from below," they are more grounded in localized spatial practices and the particular experiences of everyday life. (*Postmetropolis* 10)

These two configurations of city space in Dickens and Dos Passos are realized by means of two main cameras – one panoramic and the other one of a close-up view presenting the modern city as a place of reliving urban dreams. Thus, these cameras allow us not just to see the panoramic picture of an often seemingly alien world, but also feel it through its representations in what Robert Alter calls "experiential realism" (the Introduction). Airping Zhang also notes a commonality in the two writers expressed in their indulging in detail, what he calls a "direct or explicit representations" (156) of a setting, thus differentiating Dickens and Dos Passos in their

urban portrayals from Fitzgerald, who would go for the "succinct and luminous," which may presuppose "a subtler approach" (156). In fact, both Dickens and Dos Passos were concerned with capturing the moment of actual lived city experience, thus letting the City speak for itself through a cinematographic perception of it, arguably no less subtle than Fitzgerald's imagined metropolis, realized in their fine use of urban topology to be analyzed in Chapter 4.

If Dos Passos's method of depicting the City could be found in his essay "The Business of a Novelist" (1934) where he lays out his conviction in creating a precise record of an event in time (160), we may seek Dickens's *penchant* for "experiential realism" in an urban antithesis. Thus, Alexander Welsh in *The City of Dickens* (1970) speaks of the Christian tradition that Dickens was steeped in (57), which rendered his depictions of London as not one, but two cities that exist simultaneously – "the earthly city of men and the city of God" (57). According to Welsh, the first confirmed his view "of the contemporary historical city; the second could be no more than a promise" (57). The former in both Dickens and Dos Passos is certainly related to the Darwinian theory of human evolution, whereas the latter with the two writers is contained in the urban dreams of its inhabitants as demonstrated in *Oliver Twist*, *Dombey and Son*, *Manhattan Transfer* and *USA*. However, there is a major difference in this shared view. While we can easily establish the opposition earthly – heavenly city in the city of Dickens, examined in minute detail by Welsh (58-67), the city of Dos Passos is devoid of religious overtones, money having completely replaced religion.

This (first) part of the analysis between *container* and *contained* employs a panoramic camera with both writers. It also traces the evolution of the correlation of the paired elements in Dickens. The second part of the analysis is connected to a higher degree of modernist commonality – another camera that allows establishing daydreaming with both writers, which departs from pre-urban daydreaming, divorced from experiencing the city through the protagonist's dreams of it as in *Oliver Twist*. The third (last) part of the analysis examines the most elevated urban space in the timeframe under scrutiny as a dream deferred for the Manhattan inhabitants.



I begin with Dickens' panoramic representations and then I shall examine the evolution of the paired elements in his later works exhibiting increasingly darkening colors. In Dickens's earlier works, the city is perceived as a nonsensical clutter or litter of representations of space and people, equally polluting the urban spaces. His initial treatment is of the city seen as a place of consumption in Darwinist terms – a survival of the fittest and as a trap for the city inhabitant. The city ruthlessly dispatches with its most vulnerable inhabitants – the children because of their being consumed by it only to make physical space for other victims to be consumed in their turn (*Oliver Twist*, *Sketches by Boz*). A subsequent treatment of urban spaces with Dickens in his later novels features an altered social code registering the changing sensibility of high modernity.

A good case study of the matter thus addressed is to be found in *Sketches by Boz* (1836) and *Little Dorrit* (1857) respectively. In "Our Next-door Neighbour" (*SB*), the narrator begins his scientific approach by establishing the resemblance between the house and its inhabitants synecdochically projected in the shape of the doorknocker as containing formal semblance of one to the other. The narrator goes through a list of all existing knockers in use and shows them to be curiously, but inevitably revealing physical and personal traits of similarity, if not sameness between their form and the character of the inhabitants of those houses. This relationship is locked in the functional significance of the door-knob, suggesting the intrinsic characteristics of the house that is "lived in" (Bachelard 73), which is presented by Dickens in the following manner:

If you ever find a man changing his habitation without any reasonable pretext, depend upon it, that, although he may not be aware of the fact himself, it is because he and his knocker are at variance. This is a new theory, but we venture to launch it, nevertheless, as being quite as ingenious and infallible as many thousands of the learned speculations which are daily broached for public good and private fortune-making. (43)

In the times of modernity, nothing works so well as propounding theories in an attempt to rationalize the hectic pace of dynamic changes in the big city. The theory in question is proposed with a good degree of self-irony, which only intensifies the effect of the

doubt with which we question everything; on the other hand, it strongly establishes a vital connection between the house and its inhabitant, in which one strives for achieving full identity with the other. As the narrator keeps walking, he observes the houses around him. However, he notices that some of them do not have knockers, but doorbells, thus doing away with a reliable criterion of peeking into the house inhabitant's personality, an intimation of the advancing effects of alienation of the modern city on its dweller. This effect can also be seen as a movement towards the anonymity of the metropolis in Dos Passos's New York. The investigation of the relationship of sameness between the two is made prominent by cataloguing the furniture items to be seen in a non-knocker house and the meager means of its inhabitant:

It was a neat, dull little house, on the shady side of the way, with new, narrow floorcloth in the passage, and new, narrow stair-carpet up to the first floor. The paper was new, and the paint was new, and the furniture was new; and all three, paper, paint, and furniture, bespoke the limited means of the tenant. (44)

The harsh furniture and the grim outlook of the house remain the exclusive criterion by which tenants abide in choosing the house in question and by which they are chosen in turn occupying a lodging they can afford. The knockerless house barely conceals the dire plight of the people inhabiting it as a younger dweller of a pair of a widowed mother and son is being consumed fast by the city and is sped to his physical dissolution. It is implied that he is consumptive (47), too, manifested in another aspect of the dweller being consumed by the city – shown to be having the symptoms of tuberculosis. The last desire of the victim of the ruthless industrial metropolis is for liberation from the shackles of the city only after his death, as deliverance is not deemed possible while he is alive, expressed in the theatrical and symbolic raising of his hands to heaven. Thus, the earthly city with its dreadful streets is the empirical city of death (Welsh 59) with the dying boy wishing for a last identification with the countryside, due to the residential circumstances, possible only in death:

The boy raised himself by a violent effort, and folded his hands together—"Mother! dear, dear mother, bury me in the open fields—anywhere but in these dreadful streets. I should like to be where you can



see my grave, but not in these close crowded streets; they have killed me; kiss me again, mother; put your arm round my neck—" He fell back, and a strange expression stole upon his features; not of pain or suffering, but an indescribable fixing of every line and muscle. The boy was dead. (SB 48)

The formal semblance between the analyzed pair is finalized by one element completely merging with the other one, when the no longer living form of the *contained* – the boy assumes the immobility of the *container* – the house and literally becomes part of it. This identification does not last long as he is disposed of by the house itself in its capacity of a *container*. Its vacuity is to be filled in soon by the next tenant – another *contained* so that urban consumption can continue. The city house thus becomes a trap for the city inhabitant in a response to Frank Wright's idea of building "the space within" (97) propounded in *The Living City* (1958), which opposes visionary 20<sup>th</sup> century organic housing to 19<sup>th</sup> century inorganic oppressive house spaces.

The relationship between the correlated elements of the pair manifested in the social practice exercised in the street as a representation of space is further explored with mastery in the urban kaleidoscopic essays entitled "The Streets – Morning" and "The Streets – Night" (SB). The early morning streets of the metropolis are empty and lifeless with the occasional remnants of wretched forms of life in the shape of a cat and a drunkard who have made the street their home. The more elevated and prestigious *container* – the house is equally lifeless with the only exception of the flickering flame of a candle through the window blinds of a sick man's room. The pervading sensation of the early morning is thus of death before the waking life of the city's more privileged inhabitants, who can afford to sleep and are not sick:

The drunken, the dissipated, and the wretched have disappeared; the more sober and orderly part of the population have not yet awakened to the labours of the day, and the stillness of death is over the streets; [...] and now and then a rakish-looking cat runs stealthily across the road and descends his own area [...]. A partially opened bedroom-window here and there, bespeaks the heat of the weather, and the uneasy slumbers of its occupant; and the dim scanty flicker of the rush light, through the window-blind, denotes the chamber of watching or sickness. With these few exceptions, the streets present no signs of life, nor the houses of habitation. ("The Streets – Morning" 51-52)

The habitation of this representation of space is traced meticulously around the clock observing and registering the changes to the cityscape it brings. The unnatural life in the early morning hour is only a herald of the forthcoming death before life can take over for a brief spell of time. Thus, naturalistically, the idea is imposed that death dominates life in the metropolis as non-organic matter dominates organic matter, the latter eventually, after a short lifespan turning into the former. The architectural constructs of men are portrayed as bearing a supremacy over their constructors, a bleak vision of the industrial city, the shades of which grow even bleaker in Dos Passos's representations of residential spaces. Both writers thus refute Wright's utopian idea of "machine power subjected to man's own proper use," (87) which would lead to living in a better modern city. The entire description of the passage is static and portrays the paired elements as restrained and reconciled to the roles allotted to them by the industrial metropolis. The sick inhabitant of the room is about to part with his or her life in the presence of the nearest and dearest, thus causing all residual life to grind to a halt before its re-emergence and temporary flourishing during the day. As the morning wears on, life gradually accelerates to a frenetic crescendo on part of the city dwellers who become absorbed in all sorts of urban activities according to their profession, occupation or age. By noon, the streets are already bristling with people of all strata of society engaged in performing their social practice.

Just as grayish hue is the dominant color of the morning streets, London at night appears to be even more surreal in "The Streets-Night". The torpor and sweltering heat of the summer city morning give way to the coldness, moisture and distorted colors of winter city night:

BUT THE STREETS of London, to be beheld in the very height of their glory, should be seen on a dark, dull, murky winter's night, when there is just enough damp gently stealing down to make the pavement greasy, without cleansing it of any of its impurities; and when the heavy lazy mist, which hangs over every object, makes the gas-lamps look brighter, and the brilliantly-lighted shops more splendid, from the contrast they present to the darkness around. (55)

All motion has slowed down as darkness envelops all, a premonition of death taking over again with the underprivileged

*contained* remaining in a lower level of containment – the street as opposed to the upper level of the house. No longer able to actively consume the city, they are about to be consumed by it in turn and thus make a full cycle to the interaction between homeless inhabitants of the city and the streets in the early morning barely sustaining life, unable to produce any motion or sound (57-58). The full cycle to the morning is made with the enhanced effect of a more pronounced presence of death, which is in unison with the advanced night hour – 3 o'clock as well as the winter being in full blast, the night adding a yet darker shade to the cityscape.

The exploration of the correlation between the city and the city inhabitant in the early Dickens is entirely in accordance with the social practice of the city dweller as *Sketches of Boz* offers myriads of multicolored vivid descriptions of city activities. Highly praised by critics such as Schwarzbach as a “unique and modern approach to urban experience” (*Dickens and the City* 39) contained in *now-ness* (37), it explores to the full the representations of space – streets, parks, gardens, shops, taverns, public houses, hospitals, prisons, clubs and dancing academies, all related to their symbolic purpose. The metropolitan residents are supposed to be merry-making in the pubs and suffering, if homeless, on the streets of the metropolis or in its prisons or hospitals. The more privileged city dwellers dispose of a more variegated social practice, enjoying a larger assortment of urban activities, whereas the underprivileged inhabitants of the city, described in subdued colors, are usually on the brink of ceasing to exist physically due to impoverishment, emaciation and exhaustion.

A passage from *Manhattan Transfer* can offer a counterpoint in the depiction of the street as a representation of place in the American metropolis and its habitation:

Morning clatters with the first L train down Allen Street. Daylight rattles through the windows, shaking the old brick houses, splatters the girders of the L structure with bright confetti. The cats are leaving the garbage cans, the chinchies are going back into the walls, leaving sweaty limbs, leaving the grimetender necks of little children asleep. Men and women stir under blankets and bedquilts on mattresses in the corners of rooms, clots of kids begin to untangle to scream and kick. At the corner of Riverton the old man with the hempen beard who sleeps where nobody knows is putting out his picklestand. Tubs of gherkins, pimentos, melonrind, piccalilli give out twining vines and cold tendrils

of dank pepperyfragrance that grow like a marshgarden out of the musky bedsmells and the rancid clangor of the cobbled awaking street. The old man with the hempen beard who sleeps where nobody knows sits in the midst of it like Jonah under his gourd. (109)

Unlike Dickens's morning street, Dos Passos's is a very dynamic representation of space, which is galvanized into a hectic activity with the first train passing through it. Light also plays an important role here, taking on tremendous space-enlivening powers – rattling, shaking, splattering the buildings on the street. The presence of residual night life in the morning in Dickens is marked with stern singularity – a rakish cat, a drunkard. The receding night in Dos Passos is teeming with opportunistic life, creatures are either preying on those who are asleep – the chinchies (bedbugs) on the children or they are just taking advantage of the slumber-induced immobility of the human inhabitants of the streets. The victims of the chinchies are rendered in a dynamic depiction in spite of the fact that they are unconscious, being asleep – *sweaty limbs*, *grimetender necks*, thus a strong sense of continuous interaction is created, not only between *container* and *contained*, but also between different types of *contained*.

The other opportunists are the cats, which move out in hordes, contrasted with the singular cat from Dickens's description that leaves the street space to its diurnal inhabitants, who are very slow to populate it, which can account for the cat's excess of movements. As for the elder inhabitants of houses on the street, men and women, they stir to activity under the bed quilts. The children are also portrayed naturalistically by existing in *clots* whose awakening to morning activities is sudden and abrupt compared to that of their parents as they are infused with much more energy with which they are about to fill the space of the house and the street.

The counterpart of the solitary drunkard from “The Streets-Morning” (51) is an old man with a hempen beard whose whereabouts during the night can never be known, an indicator of the perceived inscrutability of a resurrection of the “primordial night” (Bronfen 51-67) as well as of the inhabitants *contained* in it, imagined in our consciousness. He then becomes the unangry prophet of the street (a subversion of the biblical parable) as a representation of space by assuming a biblical proportion – Jonah

and the gourd (*The Old Testament*, 4: 9-11). In spite of the dynamics of street space, this space is a desert devoid of meaning and the old man's prophetic attempt at instilling it with the significance of *being* by setting up his pickle stand is staved off by two of the street's inherent attributes – clangor and putrefaction. The latter are depicted as an intrinsic component of the former – rancid clangor – the biblical association with the worm.

As with other passages of depiction of street space, Dickens insists on the night being imbued with symbols of death, which automatically excludes life – meaningless activities on part of the city inhabitants. With Dos Passos, the night, just like the day, may be seething with life, but it is equally meaningless. The attempt on part of the city inhabitant to transform the street into a desired representational space with biblical connivance and ingeniousness is foiled by the street's restraining qualities, controlling and molding its inhabitants, thus pre-setting a limited number of possible representational spaces as an actually lived experience.

The passage from day to night is much smoother in Dos Passos, still keeping the dynamics of rotating human habitation during the day and the night respectively. When night finally sets in, the residents' activity is still very much present, manifested in movement and energy-induced light:

Glowworm trains shuttle in the gloaming through the foggy looms of spiderweb bridges, elevators soar and drop in their shafts, harbor lights wink. Like sap at the first frost at five o'clock men and women begin to drain gradually out of the tall buildings downtown, grayfaced throngs flood subways and tubes, vanish underground. At night the great buildings stand quiet and empty, their million windows dark. Drooling light the ferries chew tracks across the lacquered harbor. (*MT* 260)

The city as a *container* of urban spaces is in full control of its *contained* as they move in and out of spaces mechanically. Just like an anthill, the city causes movement of people above ground and underground along manmade viaducts all rendered in insect-like terms – *glowworm trains*, *spiderweb bridges*, people drain out of buildings and flood subways and tubes. Manmade *containers* of space phosphoresce and evanesce into the darkness leaving trails of light similar to what animals may do in the dark of the night or the deep ocean. Just like with Dickens, with Dos Passos the city inhabitants, when portrayed in masses, are represented as

resembling insects, a strong Darwinian effect to be found in both, even more prominent in Dos Passos. While observation to the minutest detail of space habitation can be detected in both, again with Dos Passos, the substantiality of frenetic mechanical human activity, invariably results in producing more light, illuminating patches of the darkness of the night, but failing to illuminate the inhabitants' representational spaces within the metropolis.

The symbolic purpose of the representations of space is subverted in the later Dickens as he increasingly questioned Victorian manners in novels such as *Little Dorrit* (1857) and *Our Mutual Friend* (1865), his city portrayals taking on a more modernist hue in his more profound exploration of the relationship city-city dweller. A case study for this subversion in the correlation under analysis can be the novel *Little Dorrit* in the use that Dickens makes of the prison as a place for performing social practice.

Rather than serve as a punishment for the soul of the inmates, which would be its symbolic function according to Foucault (*Discipline and Punish* 36-38), in one single case at least, the prison transcends its designation and is transformed into a world of its own relished by a prisoner – Mr. Dorrit. He is the father of the Marshalsea, who manages to colonize it, by introducing his family to it and appropriates it as a representational space of his realized dreams, and namely – to be not only yet again the gentleman that he probably never truly was, but to be the most respected person there. He becomes an institution unto himself earning the title of the “Father of the Marshalsea” conferred to him by the turnpike, who is one of the first to be smitten with the prisoner's irresistible charm.

All of a sudden, the spatial code (Lefebvre, *The Production of Space* 47) is rewritten and Mr. Dorrit from the despicable debtor, as he is supposed to be perceived by the prison's visitors and the quintessence of humiliation for the new inmates is instead elevated to the pedestal of veneration for both. Their coming to pay homage to him becomes a sort of rite of passage for the newcomers and a consummated pilgrimage for the visitors in contrast with the symbolism of this representation of space. His humble abode – the prisoner's cell, harsh as it is, never has a soul-crushing effect either on him or on the occasional visitor. By contrast, cases of inmates on the death row show a different appropriation of prison

space in Dickens. An example is Fagin's cell on the night before his execution from *Oliver Twist* (1838). This sensation can also be intimated from the surroundings of Abel Magwitch from *Great Expectations* (1860) prior to his death. The imparted sense of utter desolation is also found in similar descriptions of Newgate in *Sketches by Boz* (1936) and Philadelphia jail in *American Notes* (1942). Unlike all these cases, the prison cell in *Little Dorrit* is miraculously transformed into a ceremonial hall and a place of idolization. Mr. Dorrit, in turn, becomes an object of adulation of the prison's authorities – wardens and the turnpike to the point that he receives unthinkable liberties from them. They come as a compensation for his having been criminalized by the prison, resulting in his exercising tyrannical acts of authority towards members of his family in accordance with Foucault's discourse of the power-knowledge correlation within the prison as an institution (*Power/Knowledge* 42-43):

All new-comers were presented to him. He was punctilious in the exaction of this ceremony. The wits would perform the office of introduction with overcharged pomp and politeness, but they could not easily overstep his sense of its gravity. He received them in his poor room (he disliked an introduction in the mere yard, as informal—a thing that might happen to anybody), with a kind of bowed-down beneficence. They were welcome to the Marshalsea, he would tell them. Yes, he was the Father of the place. So the world was kind enough to call him; and so he was, if more than twenty years of residence gave him a claim to the title. (73-74)

While Mr. Dorrit, the Father of the Marshalsea, may be considered one of the most ingenious characters portrayed by Dickens for executing such a smooth subversion of the prison as a representational space, it stays with its prisoner after he has left the prison, thus realizing its true function according to Foucault (42-43). No longer in his habitual environment, Mr. Dorrit succumbs under the weight of the newly acquired wealth and never regains the degrees of admiration or freedom that he enjoyed in the prison. He is measured by other criteria of merit by the entrepreneurs he attempts to befriend like Mr. Merdle, criteria of which he is invariably found wanting.

The prison as a lived experience remains deeply ingrained in Mr. Dorrit's character and he, no longer within its walls, has deterritorialized it, only to re-territorialize it immediately after that

(Deleuze and Guattari 57-58). He does so by means of imposing his rigid rules of manner upon the most non-conformist member of the family – Amy Dorrit when it comes to engrafting formal traits of nobility on to members of the Dorrit family. As a result, in a psychological twist manifested in the prison malfunctioning, it is re-territorialized within the Dorrits when they should be finally free of it and the representational space of Mr. Dorrit's realized ambitions turns out to be an expansion of the spatial representation of the prison, reinstating its oppressive function appointed by society. The idea of the prison, exercising a powerful influence over the imprisoned can be observed in the treatment of the character of Mrs Clennam where the sinister power of the dismal rickety house inhabited by her is the very embodiment of her personality, constituting a prison in its own right.

The rest of the main characters of the novel share a similar resemblance to the prison containing them within the representational spaces they enjoy in the city. They are either identified with the *container* (the prison and/or the house) from the very start – Fanny, Amy Dorrit or, after oscillating from it, eventually assume a full identification with it – Harriet finally becoming Tattycoram (Boev, "Orbiting the Center and Moving from it"). The case with Mr. Dorrit is special, as he is the least imprisoned while he is in the prison itself in spite of holding the title of "The Father of the Marshalsea". As Edmund Wilson concludes, "prison for prison, a simple incarceration is an excellent school of character compared to the dungeons of Puritan theology, of modern business, etc" (393). The metaphor of the prison in *Little Dorrit* is thus extended to all *containers* of urban space, as one containing the other. With the city dwellers, it constructs a topical chronotope of moving from one to another, the ultimate prison space being "money-ruled society" (393). According to Schwarzbach, the perception of London as "a hostile and alien environment in which life is virtually no longer possible" (153) with the "dark and dank mysterious river running through it," presents London as "a tomb" (153).

Consequently, Mr. Dorrit cannot be saved from physical demise, as he is incapable of resolving the existential dilemma of being free, yet staying imprisoned within the walls of his obsession with being a respectable *parvenu*, which leads to his



madness and death. In terms of the exploration of the correlation under analysis, Mr. Dorrit marks a modernist development of the city dweller with Dickens in the modernist tension created by his inability to break free from the smothering effect of the prison, an unsuccessful attempt at Victorian reformation by an *angelic* female member of the family (Amy Dorrit).

The increasingly modernist treatment of the relationship of the paired elements reaches its apex in the last finished novel Dickens wrote – *Our Mutual Friend*. It marks a stylistic achievement in the treatment of the primordial concept of the river as recycling waste as well as a repository producing social space, where the characters exploit this waste. The river itself becomes the embodiment of the decaying city and its urban treatment has been variously associated with discussing the relationship city river – city resident as one of Christian eschatology, rebirth through temporary death (the rebirth of John Harmon) and character reformation.

A quote from Efraim Sicher's new-historicist analysis reveals the problematical nature of Dickens's last completed novel in terms of modernist influences and Victorian residual traits and neatly summarizes the controversial critical impact it engenders to present day:

Dickens was concerned with a larger discourse about the decay of the city, which hinged on the literal as well as metaphorical recycling of waste. Metz does not think the dust mounds will ever get carted away and sees no end to the entropy in which the characters are trapped, yet the novel does not end on a note of depression or resignation, but with vindication of Eugene's moral conversion and love over society gossips and parvenus, and it points to moral salvation in the salvage of the city's refuse [...] However, the conclusion which Toker apparently reaches is quite the contrary, namely that *Our Mutual Friend* is a dark novel of deterioration, degeneration and decay, which is one reason why it had such a powerful effect upon T. S. Eliot when he was writing *The Waste Land* (38-39).

It is evident from the quote above that no other Dickens's novel has spawned so much controversy in its critical reception, and quite justly so. It arises from the sleek modernist treatment of the relationship between the city and its inhabitants as contained, consumed and recycled in the river and the classical Dickensian *denouement*, which allows the principal character John Harmon to enjoy Victorian happiness in the smug comfort of bourgeois

success. The modernist bent of treating this subject is also revealed in Dickens's perceived failure of the promise for progress and social amelioration of the urban condition, very much alive in the public space of the mid-century. Furthermore, Dickens's reaction to this perception of failure of human progress expresses itself in a near Wellsian dystopian portrayal of London residents as two breeds – the horrendous scavenging Morlock-like creatures – the river dredgers and their victims – the effeminate eloi, who are the *parvenus*. The former are the utterly poor under the cover of the darkness of the night, gleaning what the river would bring them due to an impossibility to provide other means for sustaining themselves. Eloi-like *nouveaux-riches* like the Boffins, who are illiterate, narrow-minded, but not effeminate yet, represent the latter. They avoid the river and its scavengers who regularly patrol it at night, feeding off corpses by robbing them and disposing of whatever useful material they find so that they could prolong their lives by yet another day.

This urban representation of London reflects a strong idea of modernist urban wilderness and modified social code since, at the time *Our Mutual Friend* was being written, London was being demolished and excavated as the first underground railway was being constructed, thus exposing the underground of the city and contributing to a perceived sense of utter urban chaos. The natural erosion on one hand and man-inflicted urban destruction on the other, were, therefore, concomitant with an increased sense of a loss of meaning, the chaotic demolishing and rebuilding of the city imparting a sensation of a lack of plan in the architectural outlook of the uncontrollably sprawling metropolis.

Dickens's treatment of the urban condition described above is one of biological and social Darwinist survival of the fittest where the perceived lack of human progress has led to a regression manifested in primitive mindless acts of predation on part of the city dwellers. The discussed treatment of the pair under scrutiny so far as one of semblance and sameness can be established on yet another stylistically superior level, where this sameness is registered on the city street – bleak, decaying, replete with litter of dysfunctional representations of urban space as well as of scavenging city dwellers exploiting the leftovers on the street:

A grey dusty withered evening in London city has not a hopeful aspect. The closed warehouses and offices have an air of death about them, and the national dread of colour has an air of mourning. The towers and steeples of the many house-encompassed churches, dark and dingy as the sky that seems descending on them, are no relief to the general gloom; a sun-dial on a church-wall has the look, in its useless black shade, of having failed in its business enterprise and stopped payment for ever; melancholy waifs and strays of housekeepers and porter sweep melancholy waifs and strays of papers and pins into the kennels, and other more melancholy waifs and strays explore them. (*OMF* 418)

The powerful effect of sameness between organic and non-organic matter: *waifs and strays* achieved by means of reiteration with different modifiers adds to the sensation of the meaningless motion of matter, purely kinetic creating the sensation that there is no difference between types of matter – animate and inanimate. The loss of symbolic realization in the urban representations of space invariably leads to an enhanced vacuity of the representational spaces as lived experience. It inherently presupposes that in the impossible eventuality of the representations of space really functioning, the representational spaces would be more invested with meaning, a pre-modernist thesis of thwarted hope, which was to be refuted by modernists like Dos Passos. He showed very clearly in *Manhattan Transfer* (1925) that the modernist city (the city in the modernist period of time) meant a dissolution of the symbolic meaning behind the representations of space (topia mutation) – public institutions, factories, hospitals, residential houses, resulting in their producing only representational spaces completely divested of meaning. Furthermore, Edmund Wilson suggests that Dickens in the majority of his works leading up to *Our Mutual Friend* could not have been aware of the fact that the industrial age was more than a “disease” broken out in spots to be cured by “a cheerful treatment” (373). It was to become the norm in the modernist city of Dos Passos, and Dickens’s reluctant acceptance of this fact in the late 1860s led to his bleakest depiction of the city of London.

As Efraim Sicher claims, the Modern City had very little to fall back on being a city of transition and continual renewal, which featured disruption of urban space. It resulted, in turn, in a pervasive loss of the meaning of symbols, which led to a bleak lived experience, regeneration deemed possible only in Mumford’s

idea of Abbau (*The City in History* 238, 450-1) – the capacity of the city of self-regeneration through self-destruction:

The modern city was not a thing of beauty or a coherent whole, but divorced from the meaningful cultural forms of living handed down through the ages. Whether meaning or value could be adduced from the city experience did not, ultimately, depend on the mere aesthetic effect of the attraction of repulsion, but on whether in the higgledy-piggledy result of Abbau a redeeming vision of the city could be sustained. (41)

The correlation of the examined pair in another representation of space is established by Schwarzbach in an insightful observation of Dickens’s perceptions of America through a description of an American hotel – The National Hotel in *Martin Chuzzlewit*. The synecdochic representation of its inhabitants is indicative of their social practice, which, this critic connects to a larger picture of the American city as rented space of vacuity and loss of meaning:

This vast “edifice” is not even visually attractive. Its very lack of colour, its whiteness, signifies its lack of content. Somehow, this building, like American cities, and by implication American society, has lost its social meaning. Intended as a place of human accommodation, it is manifestly uncomfortable. Quite literally, it dehumanizes its occupants by chopping them up into boots and cigars, heads and shoulders – they are no longer whole human beings. (88)

An example representative of the correlation of the elements of the pair with Dos Passos, and in full recognition of this changed code in the modern American metropolis, reflected in Dickens’s depiction of a hotel discussed above, is the following excerpt from *Manhattan Transfer*. It is a depiction of a street as a representation of space with a city inhabitant performing his social practice in this space:

*The young man without legs has stopped still in the middle of the south sidewalk of Fourteenth Street. He wears a blue knitted sweater and a blue stocking cap. His eyes staring up widen until they fill the paperwhite face. Drifts across the sky a dirigible, bright tinfoil cigar misted with height, gently prodding the rainwashed sky and the soft clouds. The young man without legs stops still propped on his arms in the middle of the south sidewalk of Fourteenth Street. Among striding legs, lean legs, waddling legs, legs in skirts and pants and knickerbockers, he stops perfectly still, propped on his arms, looking up at the dirigible. (298)*

The modernist treatment of this depiction is manifested in the fact that Dos Passos contrives to give us a close-up of the city dweller in a panoramic camera view against the background of moving parts of fellow city dwellers. Unlike the treatment with Dickens, where a close-up of a person in the majority of all depictions, immediately discloses details about his or her social practice: work, family status, leisure time, the individual being often engaged in socializing with someone else, here it is the blank image of a faceless anonymous that is staring back at us. We zoom in on to the image of the face only to discover that by enlarging it, its grainy texture does not reveal anything but the fact that there is nothing more to be revealed. Unlike the hundreds of bipeds around him, disclosing all sorts of sizes and forms of legs, the young man is surprisingly *legless*, and there is no way we could know more about it: for example, what happened to his legs? The contrast between him and the others is in the opposition of presence and absence of legs and of face. We do not see any other parts of the legful majority. They have what he does not have, and he has what they do not have – a face, but neither the face that he has, nor the legs that they have, discloses anything about the personality of their owners – the dweller of a city which is beyond good or evil, if we evoke the definition of the modern city given by Spengler. The city dweller is thus completely anonymous, even alien with his paperwhite face in his inscrutability. Just like the city that cannot be known or rationalized, neither can its inhabitant, which turns the Modernist City into an alien world where all social practice and representations of space are there only to prove their ultimate lack of meaning. One of the representations of space – the street is an empty space, containing nothing but kinetic motion of parts of bodies, adding to the sensation of the automaton, the cog in the machine, which performs certain activities the larger meaning of which may never be known.

The opposition of stillness and motion is further made prominent by the eyes, which, just like in an animated movie, fill the blank face. This effect, like the one in an actual movie, works on a literal and a figurative level simultaneously. On one hand, we are aware that this is a conceit of the respective art. On the other hand, we are intimated that the eyes, as the sole projection of the soul, are the single vestige of sense and sensibility, but in the multitude

of parts of bodies seen on the crowded streets of New York, it is the eyes that are badly missing. The total effect of the passage is one of depression in spite of one of the technological wonders of the age – the dirigible prodding the clouds overhead. Yet another opposition with a devastating effect working in a spatial vertical dimension is seen here – the serenity of the sky high above and the blankness or bleakness of the city walkers down below. The perfect stillness of the young man in contrast to the moving legs around him is a discovery made by the modernists. It is that “one can experience loneliness and alienation on a bright sunny day surrounded by crowds of people” (Boev, “The Rhetoric of the Modern(ist) City – London and New York”).

The idea of the inscrutability of the modern metropolis is further developed by Dos Passos in the attempt of the newcomer to the metropolis to get to “the center of things”. The newly arrived in the modern metropolis are not city dwellers, yet; they are still unaware of their *alienness*. As a result, they attribute their failure to comprehend modern urban space to the fact that they are moving in the periphery of the city, not realizing that their lack of comprehension results in their becoming *alien* to the metropolis. Entering and discovering the modern metropolis from non-urban environments is a journey into Modernity itself, from whence comes the modernist intimation that the center cannot hold as in Yeats’s seminal *The Second Coming* (1920). Or, in another simile, the center of the metropolis could be likened to the eye of a storm – perfectly still, yet at a loss to rationalize the tumultuous periphery.

The very introduction of the newcomer – Bud (a farmer boy from Cooperstown) to New York is worth quoting in its entirety as offering three types of urban container within the metropolis in a spectacular sensorial overload:

*Three gulls wheel above the broken boxes, orangerinds, spoiled cabbage heads that heave between the splintered plank walls, the green waves spume under the round bow as the ferry, skidding on the tide, crashes, gulps the broken water, slides, settles slowly into the slip. Handwinches whirl with jungle of chains. Gates fold upwards, feet step out across the crack, men and women press through the manuresmelling wooden tunnel of the ferry-house, crushed and jostling like apples fed down a chute into a press.*

The nurse, holding the basket at arm's length as if it were a bedpan, opened the door to a big dry hot room with greenish distempered walls where in the air tintured with smells of alcohol and iodoform hung writhing a faint sourish squalling from other baskets along the wall. As she set her basket down she glanced into it with pursed up lips. The newborn baby squirmed in the cottonwool feebly like a knot of earthworms.

On the ferry there was an old man playing the violin. He had a monkey's face puckered up in one corner and kept time with the toe of a cracked patent-leather shoe. Bud Korpenning sat on the rail watching him, his back to the river. The breeze made the hair stir round the tight line of his cap and dried the sweat of his temples. His feet were blistered, he was leadentired, but when the ferry moved out of the slip bucking the little slapping scalloped waves of the river he felt something warm and tingling shoot suddenly through all his veins. (*MT* 1)

The three passages, chronologically, from the opening scene of *Manhattan Transfer*, allow us to see three beginnings in the city – for a mass of immigrants – external and internal on the ferry and for a true New Yorker – Ellen, who is being born in the city hospital. As these beginnings eloquently illustrate, they are equally bleak for all of them: immigrants being squeezed out by the ferry on to Manhattan Island, as if by an apple-mincer; Bud communicating to an inhuman-like creature of a man; Ellen, being born in a cold world where nurses are as hostile as the hospital.

The first passage is given in italics and in the present tense suggesting immutability. The ferry external to the urban space of the city, moving on its edge, is endowed with almost human traits and reactions, very much like a giant from a fairy tale that regurgitates its contents as an offering unto an uncanny, unnamable evil god having taken the metropolis in his possession. The synecdochic pouring-out of parts of the human body – the feet, moving fast, are cinematically realized in another shot where we see the owners of the feet – the people – men and women. The immigrants – the future residents of the metropolis are given a rather unceremonious leave by the ferry, being squeezed like apples in a press. The scene is inauspicious of their imminent urban habitation as social space. They are about to enter the melting pot of the modern city of New York and lose their identity, assuming the expressionless alien traits of the inhabitants of the passage with the dirigible – the true New Yorkers.

The scene fades out into another urban *container* – the hospital as a representation of urban space. There a nurse is rather squeamishly holding a basket with a baby (Ellen, to become an embodiment of the modern woman), examining it with undisguised distaste. The baby is observed by her in Sarterian terms as in *La nausée* (1938) and its uncoordinated movements, likened to a knot of earthworms, are a naturalist bleak premonition of the chaos and loss of meaning characterizing the imagined modern metropolis. The hospital itself looks forbidding, exuding misery, a representational space of the biblical suffering accompanying the human beings from the cradle to the grave (*Genesis* 3:16).

The third scene of portraying the immigrant's entering the metropolis brings us back to the ferry and the river, thus creating a cinematic sequence of seemingly unrelated but actually connected events. There the new-comer – Bud attempts to learn more about the metropolis from an inveterate long-timer, who has exteriorized his lived experience from New York in a stupor of indifference, his appearance and presence on the river evoking images of the river scavengers from *Our Mutual Friend*.

Bud's desire to get to Broadway and "the center of things" is met with a gruff reply sending the immigrant on a quest of impossible dreams in an infinitely more difficult maze than the one that Dickens's characters have to cope with – the modernist city of New York. The impossibility of the city inhabitant to establish contact in city spaces with the others is a salient feature of Dos Passos's social novels that results in a painful absence of human spaces. The city dwellers are portrayed as suffering in silence contrasted to the vociferous laments of their counterparts, deploring the urban conditions of the industrial city in Dickens. Only exceptionally does Dos Passos voice their protest in a clearly articulated manner, also remarked by Edmund Wilson (145) in Dos Passos's play *Airways Inc.* (1928) where a woman bemoans the death of her lover in the last speech of the play, a strike leader who has been electrocuted. Thus, she accentuates the meaning of human spaces by imagining a future urban chronotope of their absence where the house, street, city and even America will have to be perceived and lived without him.

Airping Zhang sees similar establishment of sameness between *container* and *contained* in Dickens's *Bleak House* and Fitzgerald's



consistent portrayal of a character as an extension of his house (40). In view of the analyzed passages above, this sameness can be established on many levels in Dickens, not just the house, and on all space levels in Dos Passos as the norm without exception: the legless young man is a part of the street and its extension at the same time. Likewise, baby Ellen belongs to the alien world of *Manhattan Transfer* from the very start, being an extension of the hospital. The immigrants are part of the human mincer of the ferry and the city at the same time, being an ingredient and an extension to them simultaneously, turned into automatons, etc.

With Dickens in the urban realities of London, the representations of space are often dysfunctional, there is a substantial physical similitude between *container* and *contained*, and, as a rule of thumb, they are in unison as regards the mood they share. With Dos Passos, the representations of space, which are relics from Victorian America, are functioning in compliance with a symbolic code whose sense has become obsolete whereas the ones containing the new code (e.g. the dirigible) completely baffle the city dwellers, who do not know how to decipher it. There is no sensation of expectation, neither is there the painful sensation of the broken promise of progress we have with Dickens. Instead, there is a stylish cold, alien world, which is all the more impressive because it is reminiscent of the urban world we are living in today.

## 1.2 London Noir versus Protean New York: Urban Dreams

If we think of London at the end of the 19<sup>th</sup> century and New York of the 20s of last century, we might imagine comparing a sequence of stilted images from black and white photos and a dynamic color movie. The camera with which the movie has been shot is rather lacking in technical precision with grainy textures, random flickering of the screen, and irregular pixels due to the rather bad screen resolution. One would agree then that in their city portrayals Dickens and Dos Passos have performed enormous feats of bringing these photos to life done by one, and of styling the metropolis in a *mélange* of cubic figures, an expressionist and impressionist play with colors by the other. Thus, they have offered a multifaceted perception of the city in these two periods.

This part of the study examines the literary representations of two metropolises, aiming to establish the significance of light and rain as two strong markers of the cityscape in the portrayals reproduced by the two writers by means of comparing and contrasting their urban depictions. The analysis is not historicist, as it would establish differences based on technical progress as regards their treatment of light, rendering one city more illuminated than the other, also attested to by Francis Miltoun: “On the whole, until recently [1903], London could not have been an exceedingly well-lighted metropolis” (124). Instead, it determines the role of light as a valid factor in the specific urban representations by the two writers. These representations are revelatory of the rise of modernity – from modernity to modernism, as well as establish the continuity between these periods. Their portrayal of light is also reviewed in its relationship to the dreams of city dwellers of better urban conditions. Rain is seen as crucial in warping and distorting the images of the represented metropolis indicative of the presence or absence of a modernist depiction of the examined cityscapes.

### Light

The analysis that follows is done through examining the significance of metropolitan spaces as discussed by Lefebvre in *The Production of Space* and their relationship to light. It consists of a close reading of several passages from the works by Dickens: *Dombey and Son* (1848), *Bleak House* (1853), *Great Expectations* (1861), *Our Mutual Friend* (1865), *The Mystery of Edwin Drood* (1870) and *Manhattan Transfer* (1925) by Dos Passos, forming a sequence. This analysis looks at the significance of light in the city and excludes its representations in the countryside.

When we think of the city of Dickens, we invariably evoke the spectral images of London (*OMF* 447) – enshrouded in smog, covered in soot and dust with its residents toiling and trudging their lives. Dark as the city colors may be, there is always a glimmer of hope in the city for renovation and improvement of the urban condition. Thus, the city presupposes a more meaningful implementation of representational spaces as a lived experience by the dwellers of the metropolis. We can speak of the city of Dickens or Dickensian London as Dickens indefatigably recreated

every moment of this lived experience by the inhabitants of the big city in the simultaneity of the *now*, bringing the 19<sup>th</sup> century metropolis close to us in a rich sensory experience. We can see how its inhabitants internalize it and externalize it as an imagined representational space, imbuing it with his sensibility, which constitutes an intermediary space locked in late Victorianism but also reaching out to Modernism.

Dos Passos, unlike Dickens, failed to remain in urban memory by giving a clear trademark name to his depictions of the modern city of New York, as he was occupied with applying modernisms from other, non-literary, forms of art to literature, thus arriving at interdisciplinary novels (*Manhattan Transfer* and *USA*). These novels transcend arts and borrow freely from journalism, painting, sculpture, architecture and the cinema, as well as from literary movements – such as naturalism. During the time when Dos Passos wrote his major novels, experimentation was the word of the day, and his bold experiments at portraying urban space through an assortment of art forms led to the adjective *protean* (Harding 11) describing Dos Passos's best achievement in his literary representations of New York.

An urban space, vital to the perception of light in Dickensian London and Dos Passos's New York, is the representation of the river – the Thames, the Hudson and East River respectively. It is true that the Thames in *Our Mutual Friend* is the same river that flows through Eliot's *The Waste Land*, a place of death, disease, but also regeneration and rebirth experienced by John Harmon (*OMF*) and Paul Dombey (*DS*). Dickens's divided mind as to how to depict the river as a representation of space extends to the larger *container* of the metropolis. It could be explained by his objective recognition of the impossibility of the task to be accomplished as well as by his Victorian self that wanted to see the city rationalized, a fact confirmed by Alan Robinson as he states:

Nevertheless, in a contradictory impulse, he also sought to uncover – or impose – a meaningful structure on the superficial chaos. In this he was representative of his age. A nostalgic yearning for wholeness was arguably the dominant feature of the nineteenth-century imagination, with its historicist efforts at reconstruction and attempts to find a metaphoric coherence that would unify the disjunct metonymic detritus of the city. (81)

Dos Passos, like Dickens, in *Manhattan Transfer* and *USA*, was concerned with a panoramic representation of social urban strata. Unlike Dickens, however, he acknowledged the impossibility of a coherent rendering of an incoherent city, applying an assortment of modernist techniques mainly from painting to its depiction. It is in *Manhattan Transfer* that his florid portrayal of New York is equally praised for its stylistic originality (Pedersen 51) and criticized by critics such as Alfred Kazin, who saw in it “mass and pictorial ugliness,” with all the colors of the city scenes “daubed together madly, and all its frames jumbled” (350). According to this critic, Dos Passos reduced the city to “a wistful absorption in monstrosity” (350).

This subchapter explores the modernist tensions between the city inhabitant and the city in the interiorization of the representations of urban spaces within the inhabitants of the metropolis. It also discusses the significance of color in the respective represented spaces and seeks to establish the functionality of light in the continuity between the two writers' depictions. I begin my examination of the representation of color by discussing Paul's christening scene from *Dombey and Son*:

Little Paul might have asked with Hamlet ‘into my grave?’ so chill and earthy was the place. The tall shrouded pulpit and reading desk; the dreary perspective of empty pews stretching away under the galleries, and empty benches mounting to the roof and lost in the shadow of the great grim organ; the dusty matting and cold stone slabs; the grisly free seats’ in the aisles; and the damp corner by the bell-rope, where the black trestles used for funerals were stowed away, along with some shovels and baskets, and a coil or two of deadly-looking rope; the strange, unusual, uncomfortable smell, and the cadaverous light; were all in unison. (66)

This scene, like many others, from Dickens's depictions of urban realia, establishes a symbolic relationship between the representation of space and the city inhabitant by means of enhancing the ideology behind the given city *container*, distorting it or subverting it (in Dickens's later novels). Dickens's use of light here, as well as elsewhere in his works, seems to comply with what Bachelard calls “one of the greatest of all theorems of the imagination of the world of light: *tout ce qui brille voit* [all that glows, sees]” (33-34). The use of subdued light in the depiction of the church contrasted to the vigilant bright light in the other

examined depictions symbolizes the precarious state of human life in a metropolis of darkness. As a heterotopic<sup>8</sup> representational space the church is supposed to be solemn and perhaps austere for the religious city dweller<sup>9</sup> in its function of a mediator between him and God. The colors, with which it is painted, however, suggest a certain unusual darkening of the mood: *dreary, grim, grisly, black*, implying a funereal domination of its purpose – celebrating life and commemorating death, stressing the latter. The different church attributes – the pews, the organ, the bell-rope seem to be randomly scattered inside the church and lost in its space, so that their symbolic relationship to God is broken. The accumulated effect of this arrangement of the church attributes is in unison, as if in a complot, against the city dweller. In this case, the symbolic relationship between the two is one of a death foretold. The dark premonition of Paul's death in the near future lies in the fact that while he is being christened, everything in the church seems to conspire against him, suggesting not the beginning, but the forthcoming end of his life. The dominant colors of this ecclesiastic space are ominous and they help create the effect of the cadaverous light, which puts the finishing touches to establishing a cold and dismal scene. This qualification is extended to a number of houses and the inhabitants of these houses in their relationship to light: Mrs Clennam's house and Miss Havisham's house are two that illustrate this idea very well.

Here is a fine transition of the symbolic meaning of white as purity into the symbolic meaning of white as death:

She was dressed in rich materials – satins, and lace, and silks – all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white [...] But, I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. (*GE* 56)

---

<sup>8</sup>A key work on heterotopias is Foucault's *Of Other Spaces* (1967) where he shows real sites to be "simultaneously represented, contested, and inverted"(24), arguing that they produce spaces incompatible with one another: the church creating its own orderly sacred space alongside with its secular cultural space within the city as a tourist site.

<sup>9</sup>For the religious man, the sacred space of the church is the only real one. (*Eliade* 25)

The faded colors in the portrait of Miss Havisham in the "Enough House" are an expression of the defunct symbols no longer operating in a society whose social code is in a process of being changed. White and yellow are in a relationship of one being a byproduct of the other, signifying decomposition and decay.

Returning to *Dombey and Son* in the next passage, we can examine Paul's romantic relationship to the river as the locus of realizing his dreams of escape from the stern and sterile cold world of the company "Dombey and Son" – the sea:

How many times the golden water danced upon the wall; how many nights the dark, dark river rolled towards the sea in spite of him; Paul never counted, never sought to know. If their kindness, or his sense of it, could have increased, they were more kind, and he more grateful every day. (244)

The lower river<sup>10</sup>, otherwise equally dismal as the church, is yet again in unison with Paul's reliving the coldness of the strictly capitalist world of his father's company. The river, thus, suggests a recurrent momentary change of color. Cold external reality is internalized, given dreamlike unreal qualities and externalized into Paul's romanticizing the river. A more mature novel of modernity than *Oliver Twist*, where dreams come true, *Dombey and Son* stays closer to a bleaker perception of urbanity. In this novel, dreams remain nothing but dreams – an alternative urban universe offering a redeeming representational space for the oppressed by the metropolis. Thus, it has a function denied the river as an urban space in *Our Mutual Friend*, which makes a more uniform treatment of color. Florence, Paul's sister, sees the river in similar terms as her sick little brother, her dreams being of a love reunion with her father only to find the haunting echo of Paul's invocation of the river as salvation through dying:

She dreamed of seeking her father in wildernesses, of following his track up fearful heights, and down into deep mines and caverns; [...] Then she saw him dead, upon that very bed, and in that very room, and knew that he had never loved her to the last, and fell upon his cold breast,

---

<sup>10</sup>For a detailed explanation of the significance of the lower river to color, see Mildred Newcomb's discussion of its symbolism (*The Imagined World of Charles Dickens* 49).

passionately weeping. Then a prospect opened, and a river flowed, and a plaintive voice she knew, cried, 'It is running on, Floy! It has never stopped! You are moving with it!' (DS 534-535)

The relived romantic interiorization of the river as a representational space of love, reunion, but also stark images of death is seen as incessantly moving, holding a secret hope for change locked in Mr. Dombey's children, with Mr. Dombey and Edith gone.

Another representation of space, revealing the invariable relationship of unison between the two paired elements, is the house, which offers a view of light transforming the bleak house through daydreaming of improved urbanity – the house of Dombey. In it, Florence, in a similar manner to her brother Paul, attempts to mitigate the harshness of the city by internalizing the depressing house as an external reality, imparting to it a halo of dreamlike qualities and transforming the cold representation of company space into a representational space, which modifies the dismal house with a mollifying effect. As a result, the cityscape outside is transformed by dynamic light, which is endowed with human motor functions contrasted with the stillness of the city inhabitant:

The secrecy and silence of her own proceeding made the night secret, silent, and oppressive. She felt unwilling, almost unable, to go on to her own chamber; and turning into the drawing-rooms, where the clouded moon was shining through the blinds, looked out into the empty streets. The wind was blowing drearily. The lamps looked pale, and shook as if they were cold. There was a distant glimmer of something that was not quite darkness, rather than of light, in the sky; and foreboding night was shivering and restless, as the dying are who make a troubled end. (DS 636-7)

The night is in harmony with Florence's evoked images and is an exteriorization of her turbulent feelings, impersonating human qualities. The play of dark and light colors, alternating in a fast sequence, corresponds to the pageant of images passing through her mind. The transition from the depiction of the restless night to Florence's evocations of images is so smooth that one is left with the impression that the night is, in fact, an exteriorization of Florence's polarized emotions connected to her father's house. The play of nuances of color in the examined passages from

*Dombey and Son* is equally dynamic, contributing to creating our perceptions of Florence and Paul based on their daydreaming about better urban conditions. These dreams are often in a stark contrast with the bleak reality of the industrial metropolis, thus reducing its gravity as a *container* of depressing urban spaces. They invoke dialogically their concrete realization in Lewis Mumford's and Frank Wright's proposals of organic architecture in *The Golden Day* (1926) and *The Living City* (1958) as well as Dos Passos's street spaces transformed by daydreaming (*Manhattan Transfer*) to be analyzed in Chapter 4.

Two passages, illustrating Dickens's mixed perceptions of the technical progress of his age, portray the train as a space representation of double-edged modernity. Dickens was known to be a great admirer of trains and relished travelling in them as an excellent means of contemplating the environment while reading, working and relaxing. The positive view of this type of representation of modern space, however, was to change when he himself nearly found his death in a train accident – the Staplehurst rail crash of 9 June, 1865. The train that he had considered a very safe and reliable wonderful means of transportation was then suddenly transmogrified into a monster, which could kill ruthlessly and indiscriminately:

A trembling of the ground, and quick vibration in his ears; a distant shriek; a dull light advancing, quickly changed to two red eyes, and a fierce fire, dropping glowing coals; an irresistible bearing on of a great roaring and dilating mass; a high wind, and a rattle—another come and gone, and he holding to a gate, as if to save himself! (DS 807)

The train as a modern representation of space, seen as "travelling incarceration" (*The Practice of Everyday Life* 112) by de Certeau, is depicted as a force entirely within its own control, impossible to harness or to fathom by the city resident, a suggested impossibility of the *contained* to control the *container*. The arrival of the train is portentous of what is going to befall Carker, an unscrupulous opportunistic speculator who is to be destroyed by the pinnacle of progress. The coordination of dynamic usage of light and sound, as well as the impersonation of the train as a fiery dragon, is strongly indicative of a felt impossibility of the city resident to be in control of the city, rendered in Carker's death. It



is given in a cinematic sequencing of images, which masterfully renders the speed with which the event takes place:

He heard a shout—another—saw the face change from its vindictive passion to a faint sickness and terror—felt the earth tremble—knew in a moment that the rush was come—uttered a shriek—looked round—saw the red eyes, bleared and dim, in the daylight, close upon him—was beaten down, caught up, and whirled away upon a jagged mill, that spun him round and round, and struck him limb from limb, and licked his stream of life up. (*DS* 809)

The indifference of the train to its victims is indicative of the indifference of the larger *container* – the metropolis to the its resident. The inability of the city resident to know the city is implied by means of the train as a representation of urban space, remaining unseen, and unknown, unrevealed to the very end. Even though it is daylight, the train can be perceived only synecdochically and metaphorically in subdued but at the same time penetrating light. Carker's death is instant as he is dismembered, his limbs sent hurtling into space. Here the use of color and light is not in unison with the internalized external reality by the city dweller, but a force in unison with itself, as well as with a larger notion of a perceived impossibility of knowing, controlling and disposing of the modern city. It is the city that is becoming the modernist protagonist (Harding 11), controlling and dispensing with its inhabitants similar to the representation of the city with Dos Passos. The usage of blaring light in Dickens, unlike the case with Dos Passos, does not presuppose overexposure, but distinct contours where imagination will have to cede to the finality of irremediable reality: "If the sight had been a ghastly one in the dull morning, what was it, now, in all that brilliant light!" following Sikes' murder of Nancy (*OT* 445). Finally, Dickensian London is perhaps never more eloquent in its insistent use of drab colors than in the representation of the all-pervasive, ubiquitous fog so common of the London of that time. It is deeply ingrained in every representation of space there (the Chancery) as it is in the contained in those spaces functionaries (Lord Chancellor) in a panoramic opposition to daydreaming in light colors:

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls deified among the tiers of

shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. [...] Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon and hanging in the misty clouds. (*BH* 6-7)

The protean mud and fog from the passage above with the assistance of the all-permeating smoke and soot are the ultimate protagonists in control of the city of Dickens. They permeate all representations of space causing the death of the sun in an apocalyptic urban ecological disaster, a cataclysmic involutinal reversal to prehistoric forms of life miraculously moving in the gray industrial metropolis (a reference to Darwin). The means by which Dickens achieves this effect is through accumulating the various transmogrifications of the four elements mentioned above, turning all social practice into an experience of physical survival in the polluted air and soil. The result is the appearance of a different urban planet exclusively based on their transformed equivalents, opposed to the four elements at the core of the creation of our planet, as we know it. It is descriptions like these that are the grounds on which Simon Parker lays his claim that the Victorian city is a city of dreadful night (5, 175). Dickens's urban representations, more often than not, render the urban spaces in control of the protean forces of the Industrial Age, which lead to the dehumanization of the city inhabitants, the loss of spirituality resulting in equally bleak representational spaces as lived experience on part of the haves and the have-nots.

The protean city of Dos Passos, by contrast, makes use of many more urban elements, being exposed to one another, invading urban spaces, thus disrupting them and turning them into an amalgam with indiscernible constituents. By comparison, in Dickens this proteanization of urban space can increasingly be seen in later novels such as *Dombey and Son*, *Bleak House* or *Our Mutual Friend*. The exploration of urban chaos and disorder in the continual demolishing of buildings, rebuilding areas and uncontrolled urban sprawl substantially delimits the capability of the representations of space of offering more varied and meaningful representational spaces in the modern city of New York.

The urban spaces thus subjected to continual invasion into each other and collision with one another lead to cityscapes marked by a perceived shortage of “congenial places” (Crunden 85) and pronounced distortion of colors, a visual aesthetic admission of the fact that nothing in the world’s second biggest metropolis is the same as it was before. If juxtaposed, depictions of urban wilderness, containing construction work in progress in the urban representations of the two, will exhibit significant differences in their preference of color. With Dickens, as the following passage shows, bright light has to be produced by the consumption of energy resembling that of burning fire as in the times when the Earth mountains and lakes were formed:

There were a hundred thousand shapes and substances of incompleteness, wildly mingled out of their places, upside down, burrowing in the earth, aspiring in the air, mouldering in the water, and unintelligible as any dream. Hot springs and *fiery* eruptions, the usual attendants upon earthquakes, lent their contributions of confusion to the scene. Boiling water *hissed* and *heaved* within dilapidated walls; whence, also, the *glare* and *roar* of flames came issuing forth. (*DS* 74; emphasis added)

Conversely, if no such energy is consumed, Dickens’s London is typically the *black, shrill, gritty* city under oppressive unbroken *leaden canopy* of sky (*OMF* 153) distinctively in unison with the mood of its inhabitants, the dark colors consistently describing the continual city expansion (*OMF* 231). In his discussion of Mumford’s application of “Abbau” (*The City in History* 238, 450-1) as a process of destruction necessary to urban development, Efraim Sicher concludes that in his last completed novel it is in “the quasi-apocalyptic self-destruction (‘Abbau’) that Dickens seeks moral redemption and social renewal” (43). That is, only the city itself as an organism can attain to its own purification, metropolitan (human) pollution invariably related to the predominant shades of the gray and black in the portrayal of the metropolis.

By contrast, Dos Passos’s New York in a similar state of urban chaos, is capable of reflecting light due to its distinctive serene blue skies exuding indifference. Therefore, the city is usually at variance with the state of mind of its residents. They interiorize the reflected light of the sun on city objects, relating it to their own dreams of glamor and societal advancement, as demonstrated in Bud Korpenning’s perceptions of Broadway:

With a long slow stride, limping a little from his blistered feet, Bud walked down Broadway, past empty lots where tin cans *glittered* among grass and sumach bushes and ragweed, between signs of billboards and Bull Durham signs, past shanties and abandoned squatters’ shacks, past gulches heaped with wheelscarred rubbishpiles where dumpcarts were dumping ashes and clinkers. (*MT* 21; emphasis added)

The internalization of the external reality of the metropolis in Dos Passos goes up a level and becomes part of the narrative as nothing in the dynamics of the modern city of New York can suggest succession or precedence. One event does not follow from another, but just happens by itself alongside other events based on simultaneity. Among the rubbish piles reminiscent of the dust heaps in *Our Mutual Friend*, cans glitter, creating a mnemonic connection between the promise of glittering gold in the center of the city and urban destruction, thus upgrading the money-dust relationship in Dickens’s work.

A clear distinction between Dickens’s piling up of nuances of the gray and dirty is Dos Passos’s usage of precise adjectives of color expressive of complex colors. Light goes protean in the next description from *Manhattan Transfer*:

Sunday afternoon sunlight streamed dustily through the heavy lace curtains of the window, squirmed in the red roses of the carpet, filled the cluttered parlor with specks and splinters of light. Susie Thatcher sat limp by the window watching him out of eyes too blue for her fallow face. Between them, stepping carefully among the roses on the sunny field of the carpet, little Ellen danced. Two small hands held up the pinkfrilled dress. (16)

Just as fog and mud infuse all urban spaces in the opening passage of *Bleak House*, here light seems to have a life of its own, taking on motor functions and invading the urban space of a city apartment *streaming* and *squirming*. Then it becomes dispersed and defragmented – *specks* and *splinters of light*. Sunlight also has the additional color nuance of being of a *Sunday afternoon* and contains dust expressed in the adverb *dustily*. The light colors in the passages are extended to the face and eyes of Ellen’s mother – the adjective *sallow*, in contrast with the eyes being *too blue*, accentuates the fact that the combination is unusual and instills the perception that Ed’s wife has an unhealthy complexion and is sick. Furthermore, the little girl’s dress is *pinkfrilled*, thus bridging

shape and color. The carpet contains bright color spots, which are *sunny*.

Dos Passos's exploration of color here goes to show that vacuity of meaning in the representational spaces generated in the Modernist City does not necessarily have to be related to dark, drab colors. One may attempt to paint the depiction above, and, if successful, what one will get will be a modernist impressionist-expressionist-cubist painting, which would puzzle with its *mélange* or *collage* of modernist styles. The dazzling colors of the depiction lead to a loss of the contours as well as blurring the distinction between the room and the city dwellers, thus suggesting the lack of spirituality of the latter, having become a commodity just like the objects around them and the room containing them. The contrast of colors, where it exists (the blue eyes and sallow face), is a marker of sickness. The only thing bringing temporary relief in the scene above is the bright light itself until one realizes that it is synonymous with vacuity of meaning. Moreover, light can play a very important role in regulating representational spaces as the following passage reveals:

It was black except for two strings of light that made an upside down L in the corner of the door. Ellie wanted to stretch out her feet but she was afraid to. She didnt [sic] dare take her eyes from the upside down L in the corner of the door. If she closed her eyes the light would go out. Behind the bed, out at of the window curtains, out of the closet, from under the table shadows nudged creakily towards her. She held on tight to her ankles, pressed her chin in between her knees. The pillow bulged with shadow, rummaging shadows were slipping into the bed. If she closed her eyes the light would go out. (MT 38)

In its function of deleting contours and masking absence of meaning, light remains the only thing that keeps darkness from taking over in a modernized stylish re-enactment of the Eloi fear of the dark when Morlocks are on the prowl looking for victims (*The Time Machine*). Therefore, Ellie tries to keep her fears away, fears of being vulnerable, alone and apart from her father as a protector, who is caught in a whirlwind of odd jobs (an accountant by education) with varying shifts and is almost never home.

As city inhabitants lose their spirituality to objects, so the objects themselves mingle with them, enter their lives and hence assume spirituality, also manifested in the passage with Florence

interiorizing the night, which, once transferred to the objects, remains in fewer amounts with the city residents. The following passage is indicative of this idea:

The gaslamps tremble a while down the purplecold streets and then go out under the lurid dawn. Gus McNiel, the sleep still gumming his eyes, walks beside the wagon swinging a wire basket of milk-bottles, stopping at doors, collecting the empties, climbing chilly stairs remembering grades A and B and pints of cream and butter-milk, while the sky behind cornices, tanks, roofpeaks, chimneys becomes rosy and yellow. Hoarfrost glistens on doorsteps and curbs. The horse with dangling head lurches jerkily from door to door. (38)

The state of being *frost-burned* has been conferred on to the street – *purplecold*. Day-breaking takes on the hue of garish yellow or red – *lurid dawn*, and in this unearthly portrayal of New York with *hoar-frosted* doorsteps and rosy and yellow sky, the city dweller moves in an outworldly cityscape trying to scrape a living selling milk. The next passage given in italics from the atmospheric introductions to chapters in *Manhattan Transfer* is an even louder example of light intermingling in social practice, rendering the entire text bordering on unintelligibility:

*Dusk gently smooths crispangled streets. Dark presses tight the steaming asphalt city, crushes the fretwork of windows and lettered signs and chimneys and watertanks and ventilators and fire-escapes and moldings and patterns and corrugations and eyes and hands and neckties into blue chunks, into black enormous blocks. Under the rolling heavier pressure windows blurt light. Night crushes bright milk out of arclights, squeezes the sullen blocks until they drip red, yellow, green into streets resounding with feet. All the asphalt oozes light. Light spurts from lettering on roofs, mills dizzily among wheels, stains rolling tons of sky. (94)*

The passage above explores the relationship between darkness and light in the interplay between the two in determining the parameters of urban and social space. The depiction refers to the city and to a steamroller on the river. The representations of spaces have accumulated light during the day with the falling dusk and forthcoming darkness of the night, causing the appearance of phosphorescing patches of urban space very much replete with activity. Unsurprisingly, light is the most intensive in the manifestations of technical progress: *lettered signs* from roofs

spurting light, *fire-escapes*, *corrugated patterns of buildings*, windows blurting light into the all-engulfing darkness, *asphalt* oozing light, etc. Protean light, filling every nook and cranny in the American metropolis in *Manhattan Transfer* during the day and lingering into the night scene above, is examined by William Sharpe where he sees light as an eroticized version of the city featuring a “landscape of light,” the city itself appearing to “drip with a pervasive omnidirectional desire” (221). It thus renders the residual display of diurnal social practices suggestive of performed sexual activities, increasing the palpable presence of life in the nocturnal metropolis as a living organism opposed to the persistent aura of death in control of the night city of Dickens.

Unlike Dickens’s treatment of light where the drab and gray dominate urban spaces during the day after which comes the impenetrable darkness of the night, bright light in the daytime in Dos Passos resists the onset of the night and impressionistically traces streaks of brightness into the all-encompassing dark. Subdued light in Dickens is there only to reveal bleak desolate cityscape, containing the city dwellers and restraining them, so that their moods agree with the urban colors, equally drab, gray and dark. By contrast, with Dos Passos the exploration of light affecting urban spaces presents an infinitely brighter metropolis, where light simply stands for an expression of protean energy. It causes representations of space to intermix with the practitioners of the social practice of those spaces, thus creating horrific representational spaces, completely devoid of meaning and oftentimes in contrast with the purely aesthetic contemplation of the interplay of light and darkness in the metropolis. While brighter light in Dickens’s later works is often an exteriorization of dreams of improved urbanity, with Dos Passos, reflected light in the cityscape may have the function of mocking at the city inhabitant’s money-obsessed daydreams contrasting them to urban waste, thus transposing the money-waste connection from London (*OMF*) into Manhattan spaces.

Had he chosen to use more colors in his depictions of London, Dickens might have produced a colorful portrayal of the river similar to the one made by Monet in *Fog on the Thames* (1899-1901). This impressionist painting underscores the fact that the objects are rendered indiscernible in it to the point that all that can

be seen are very vague contours, the sun is lurid and the clouds around it are colored in thick green. The closest Dickens, perhaps, comes to an impressionist depiction of London fog is dabble at shades of the brown, yellow and black in the following passage from *Our Mutual Friend* animated by the dynamics of iridescent colors against the background of the ubiquitous fog:

Even in the surrounding country it was a foggy day, but there the fog was grey, whereas in London it was, at about the boundary line, dark yellow, and a little within it brown, and then browner, and then browner, until at the heart of the City—which call Saint Mary Axe—it was rusty-black. From any point of the high ridge of land northward, it might have been discerned that the loftiest buildings made an occasional struggle to get their heads above the foggy sea, and especially that the great dome of Saint Paul’s seemed to die hard; but this was not perceivable in the streets at their feet, where the whole metropolis was a heap of vapour charged with muffled sound of wheels, and enfolding a gigantic catarrh. (447)

Dickens’s modernistic bent, however, does not seem to be suited for impressionism, but appears to comply more with another modernist movement as evidenced by a number of city depictions throughout his works, two of which from his last two novels are given below where the dominant color is the insistent expressionist *red*. It is expressionist descriptions from *The Mystery of Edwin Drood* that create the sensation of inexpressible anguish and all-pervading horror in a gothic town, a dystopian place, Cloisterham (Rochester) standing between near death and afterlife with its dominant images of the cathedral and the cemetery. The night of the supposed murder of Edwin Drood recreates a monster through its reincarnation in an apocalyptic hurricane where there is one color that stands out against a background of protean murky-gray forces and it is the expressionistically accentuated red light anticipating Edward Munch’s painting *The Scream* (1893), symbolically laden with insistent evocations of death and blood:

Still, the red light burns steadily. Nothing is steady but the red light. All through the night the wind blows, and abates not. But early in the morning, when there is barely enough light in the east to dim the stars, it begins to lull. From that time, with occasional wild charges, like a wounded monster dying, it drops and sinks; and at full daylight it is dead. (171)



If more varied colors are to be seen in Dickens, they can be part of the natural spectrum of a thunderstorm where they are still dominant in their intensity as illustrated in the following depiction from *Our Mutual Friend*:

The thunder rolled heavily, and the forked lightning seemed to make jagged rents in every part of the vast curtain without, as Riderhood sat by the window, glancing at the bed. Sometimes, he saw the man upon the bed, by a red light; sometimes, by a blue; sometimes, he scarcely saw him in the darkness of the storm; sometimes he saw nothing of him in the blinding glare of palpitating white fire. (677-8)

Dickens's usage of light in his representations of London is so profound that we can agree with Schwarzbach who claims that a thorough exploration of the world of light in Dickens would require no less than quoting entire chapters (52). The same claim is even truer of Dos Passos's representation of New York in *Manhattan Transfer*, where light is so pervasive in city spaces that the only way to do Dos Passos justice might as well be quoting every page of the entire novel. Dickens, who has been compared to Thackeray by many with the conclusion that the former was always looking ahead, was very likely on his path of becoming a modernist with a *penchant* for expressionism as evidenced in the excerpts from his last two novels. The descriptions above are also reminiscent of a number of cityscapes by Dos Passos where the red light dominates the city in a *mélange* of all nuances found in its spectrum, suggesting the impossibility of the city to be painted in any colors known to the human eye.

To sum up, Dickensian London in reference to light is a dark, drab site with depressing representational spaces exercised by rich and poor alike, the former having lost their soul and humanity to the evil influence of industrial capitalism, the latter still resisting while preserving remnants of spirituality and humanity. The protean interaction of city inhabitants in expressionist representations of light-affected spaces is indicative of the fact that Dickens may be considered to have been on the path to modernism in his depictions of cityscapes. His Victorian self, however, preserved the humanity of the city residents in a partial transfer of human characteristics to inanimate objects, which also refers to his portrayals of light-based urban dreams.

By contrast, the protean metropolis of Dos Passos is a much more illuminated place. This illumination, however, remains purely artificial whose only function is to render social contours indiscernible as if from photographic overexposure. The interaction of the three urban elements: city inhabitants, representations of space and light is indicative of high modernism with the metropolitan inhabitants completely assuming the characteristics of the inanimate objects, the latter taking on human traits, light being the vehicle for the enacted exchange and transformation.

### Rain

As a figural antipode of light traditionally associated with a sense of urban depression, rain also deserves to be analyzed in Dickens's and Dos Passos's representations of cities where it rains a lot (London and New York) due to their proximity to the river and the ocean. The points of interest are the following: 1. how it affects the city dwellers and 2. whether it is capable of becoming a force of its own in a meaningful difference or similarity between its representations in the two writers, as was shown in their treatment of light.

As weather in Dickensian London is predominantly gray, the lack of sunshine is not infrequently associated with rain. While rain can be gentle and refreshing in the country (*DC* 975) or it can be impish in setting in auditory motion chimneys and windows in Chesney Wold (*BH* 418), Dickens portrays it in increasing grades of ferocity as it approaches the ocean. The effect is a subliminal attempt to match the rage of the sea, thus uniting and strengthening the element of water as the hardest to tame:

As we struggled on, nearer and nearer to the sea, from which this mighty wind was blowing dead on shore, its force became more and more terrific. Long before we saw the sea, its spray was on our lips, and showered salt rain upon us. The water was out, over miles and miles of the flat country adjacent to Yarmouth; and every sheet and puddle lashed its banks, and had its stress of little breakers setting heavily towards us. When we came within sight of the sea, the waves on the horizon, caught at intervals above the rolling abyss, were like glimpses of another shore with towers and buildings. (*DC* 1075)

The passage above illustrates the sea portrayed as invading the land and mixing with the raging rain felt on the lips of the

travelling city inhabitants who have journeyed away from the big city, thus exposing themselves to the unharnessed power of the rain. The language of the depiction is metaphorical creating changing images of the rolling abyss – the mixture of sea and rain in a water mirage, mocking at the city inhabitant by reproducing simulacra of the city in the sea – towers and buildings.

By contrast, rain in the city is imbued with many more meanings in Dickens's middle works. It can fall steadily in slanting lines brought back by the urban memory of the ancient house (*DC* 1145) or it can be internalized into Paul's awakening after a bucolic dream of the countryside:

Opening his eyes, he found that it was a dark, windy morning, with a drizzling rain: and that the real gong was giving dreadful note of preparation, down in the hall. So he got up directly, and found Briggs with hardly any eyes, for nightmare and grief had made his face puffy, putting his boots on: while Tozer stood shivering and rubbing his shoulders in a very bad humour. (*DS* 176)

When in the city, rain is more often than not in harmony with the mood of the city dweller in a similar way to the interiorization of the night by Florence, discussed earlier in this chapter, as well as in passages containing Paul's communion with the river and the sea. The next passage is again with Florence in the same insistent relationship of her mood being in unison with the rain:

Florence left alone, laid her head upon her hand, and pressing the other over her swelling heart, held free communication with her sorrows. It was a wet night; and the melancholy rain fell pattering and dropping with a weary sound. A sluggish wind was blowing, and went moaning round the house, as if it were in pain or grief. A shrill noise quivered through the trees. While she sat weeping, it grew late, and dreary midnight tolled out from the steeples. (*DS* 276)

The following passage from *Bleak House* offers a rare combination of rain and light pictured as waging a war of domination over the cityscape:

The rain had been thick and heavy all day, and with little intermission for many days. [...] there was a pale dead light both beautiful and awful; and into it long sullen lines of cloud waved up like a sea stricken immovable as it was heaving. Towards London a lurid glare overhung the whole dark waste, and the contrast between these two lights, and the

fancy which the redder light engendered of an unearthly fire, gleaming on all the unseen buildings of the city and on all the faces of its many thousands of wondering inhabitants, was as solemn as might be. (446)

This depiction is nearly cosmic with London likened to a galactic black hole – *the whole dark waste*, sucking in matter from outer suburban space producing light in the destruction of that matter, which is released in energy.

Just as with light, *Our Mutual Friend* offers a fuller and more uniform perspective of the representation of rain in the city. It can be the revitalizing force helping John Harmon regain consciousness, after a near-drown in the river (393), or it can turn into a water world completely blending with the river in the city. The city inhabitants are portrayed as relating all their social practice to it; thus rain is no longer perceived as a force of nature curbed by the human progress in the industrial metropolis, but becomes an indiscriminate force of its own:

He went into the pelting rain again with his head bare, and, bending low over the river, and scooping up the water with his two hands, washed the blood away. All beyond his figure, as Riderhood looked from the door, was a vast dark curtain in solemn movement towards one quarter of the heavens. He raised his head and came back, wet from head to foot, but with the lower parts of his sleeves, where he had dipped into the river, streaming water. (676)

The more cogent images (Litvack 48) of the river in *Our Mutual Friend*, in combination with the representations of the sea and the rain, render water in general and rain in particular, a potent stylish prism of imagining the city as a metropolis *noir*, thus turning it into a near-dystopian place of urban industrial apocalypse. Alongside with rendering loci in detail, typical of the realist urban chronotope in the Victorian Age, the resulting representation is uniform in its portrayal of water. It is as a dark force dissimilar to the colorful depictions of water in Bely's *Petersburg*, but where the Neva, like the Thames in *Our Mutual Friend*, still remains the ubiquitous brown-greenish-yellow monster, holding the city in the thrall of its poisonous breath and rendering it misty and mysterious. In comparison to Dos Passos's *Manhattan Transfer*, the Hudson and the East River are not only exuberant in colors like Bely's depictions of the river, but are also an alleviating force in

the city, compensating for its lack of organicity – to be examined in more detail in Chapter 4.

I continue my examination of rain in the American metropolis with passages from *Manhattan Transfer*. If rain is capable of setting in motion inanimate objects due to its direct impact over them (DC), it can do so without any point of contact with inanimate urban realia or city inhabitants in the following passage:

Arm in arm they careened up Pearl Street under the drenching rain. Bars yawned bright to them at the corners of rainseething streets. Yellow light off mirrors and brass rails and gilt frames round pictures of pink naked women was looped and slopped into whisky-glasses guzzled fiery with tipped black head, oozed bright through the fingertips. The raindark houses heaved on either side, streetlamps swayed like lanterns carried in a parade, until Bud was in a black room full of nudging faces with a woman on his knees. Laplander Matty stood with his arms round two girls' necks, yanked the shirt open to show a naked man and a naked woman tattooed in red and green on his chest, hugging, stiffly coiled in a seaserpent and when he puffed out his chest and wiggled the skin with his fingers the tattooed man and woman wiggled and all the nudging faces laughed. (79)

As if under the induction of the rain-impacted objects out on the street, the ones in the vicinity inside start all moving, creating images of distorted contours of objects and people, the people reduced to puppets on strings moving in the rhythm of the wavy motion of the objects. The seething image of the rain traverses walls and is recreated in the black head of whisky drinks set running down the bar glasses. The contagious movement back and forth culminates in the movement of the tattoo figures. Even though it seems to be provoked by the movement of the fingers on the skin, they become the expression of the unceasing senseless movements of the city in all directions the rationale of which has to be sought out of and beyond the city dweller's sensibility, contact between city dwellers thus perceived as possible only accidentally. These movements are to be found in a primordial birth of life in water, which here is warped by the proteanized spaces of the metropolis.

A more concrete, rain-impacted, immobile city elements allow us to see the city inhabitant as more human, and the rain, elevated to the pedestal of a Biblical evocation and urban memories:

Rain lashed down the glaring boardwalk and crashed in gusts against the window like water thrown out of a bucket. Beyond the rain she could hear the intermittent rumble of the surf along the beach between the illuminated piers. [...] With the wind and the rain streaming in the window it was as if the room and the big bed were moving, running forward like an airship over the sea. Oh it rained forty days. (MT 98)

Here rain plays a double role in the same paragraph – as a painful sensation of metropolitan indifference, which leaves the city dweller soaking wet while being in her bedroom, but which in suddenly making her feel bad, evokes a Biblical allusion, followed by a soothing tune. The overall accrued effect is of a sedative that transports her into a better world of daydreaming while fighting insomnia with the bed floating on the clamorous sea of the city (Bachelard, *The Poetics of Space* 28). Overall, rain is closely connected to a sensorial experience, which does not usually involve evoking memories. Such is the case with Dickens unlike Fitzgerald's more socially revealing use of it for that matter, as in a scene from *This Side of Paradise*, where it brings up images of experiencing poverty in bleak aspects of city life (274).

As shown in the passages from both writers, rain, just like light, plays a role in affecting city dwellers' lives through experiential realism: with Dickens, it alternatively brings into them depression or refreshment; it may also be instrumental in producing urban memory. While the same elements are found in Dos Passos as well, rain, just like light, is a protean force permeating not only urban spaces, but urban inhabitants as well, thus emphasizing their insignificance to the metropolis, the latter containing the people and subjecting them to its own moods and whims.

### 1.3 Rise of the Metropolis: the Significance of the Skyscraper: A Dream Deferred

For 250 years, New York had been confined to the slender island of Manhattan. On January 1, 1898, the gravitational pull of this elongated island led to the consolidation of the four other boroughs around it: Staten Island, Brooklyn, Queens and the Bronx after 30 years of political haggling and architectural dispute to form an agglomeration, now known as Greater New York. This act of consolidation in a stroke of a pen transformed New York into the second biggest city in the world after London.

The connections between the five boroughs were not only through land on the surface and by the bridge connecting Brooklyn and Manhattan. New York also saw one of the first subway systems built in the world, its first section beginning operation on 27 October 1904, the New York Railways system starting operation a few years later in 1911 by operating on Manhattan rails.

A city of superlatives, it also featured the biggest number of Italians, Jews, Irish, Polish, Russian immigrants by comparison with major cities in Europe. The immigrants mainly from Europe literally flooded the city of New York tripling its population one fourth of whom would settle permanently on the island of Manhattan. However, it was also the city of slums marked by festering filth and misery as documented in the journalist Jacob Riis's searing indictment entitled *How the Other Half Lives: Studies Among the Tenements of New York* (1890). A half, which according to historians such as Daniel Czitrom, made up, in fact, two-thirds or three-quarters of the entire population of the city (*New York, A Documentary Film*) evidenced also in the memories of the writer Pete Hamill:

I remember one time after the war my father had a job in the factory across the way. Because he had lost his leg, he had a stump – a wooden artificial leg. And in the summer, and there is nothing quite as ferocious as a New York August, he would work on this assembly line 8 hours a day and he was home that night and I heard him weeping in the dark around 1 o'clock in the morning [...]. They gave up their countries, in some cases they gave up their languages. They worked at the louisiest, rottenest jobs to put food on our tables. We have to honor that for the rest of our lives. [Hamill, "The Power and the People," *New York, A Documentary Film*]

When all these immigrants approached the island of Manhattan on the ferryboats, they were greeted by an astonishing vision that seemed to corroborate their dreams of a better city – glamorous high-rise buildings of glass and steel, which presented a futuristic world represented by the skyscraper. Some contemporaries felt, like Spengler (*The Decline of the West*), that likening it to organic structures would be befitting and saw Manhattan as a ship from England: "the word 'skyscraper,' which you associate with Manhattan, that's a sailor's trap. It's the uppermost sail on a three-mast rig ship crossing over from Liverpool," one critic said in

a metaphor, synecdochic at its core of the origin of some of the citizens of New York. It suggests that being there, they are always headed somewhere else, building the future ahead of everyone else, the promised land of progress of humanity, which at the time was considered identical with technical progress.

With the invention of reinforced steel, hydraulic water pumping and the electric elevator, Manhattan, unable to grow horizontally, grew vertically into what was to be perceived as an American urban sight. Its first skyscrapers, some of which immediately over 200 m tall appeared between 1910 and 1930, among them the Woolworth Building (1913), an early gothic revival skyscraper followed by two of the most notable skyline landmarks of New York to this day: the Chrysler building (1930) and the Empire State Building (1931). The former were constructed in an Art Deco style with tapered tops and steel spires, which had to respect the zoning requirements of the 1916 Zoning Resolution. The residential buildings were to remain in the classical European style of brownstone rowhouses, townhouses and tenements, which were built during a period of explosion of urban space 1870-1930.

Skyscrapers were mainly built for business purposes, or as one journalist at the time put it, "business seeks the air". Confined on all sides, Manhattan could not spread out and had only one direction – the movement upwards, which resulted in the fast construction of over 550 buildings over 10 stories high in lower Manhattan by 1910. The incredible amassment of people from all over the world brought about the first tangible dimensions of mass consumption, which in turn resulted in the birth of corporations that coveted the air as their logos topping the skyscrapers emanated dominance and prosperity, commanding vertically the urban space. It is not surprising that with advancing in the metropolis, having become the dominant urban culture based on business, the skyscrapers in New York were seen as powerful works of art always being before the eyes of the city inhabitants unlike works of modern art (Hughes 419).

On coming to Manhattan and New York, immigrants were hurled into the most frenetic and modern dimension of urban space. Everyone there was a foreigner, and they all had come from somewhere else. For some of them the modern metropolis presented a science-fiction leap into modernity from pristine,



primitive forms of settlements such as villages. What made New York so different from all other cities at the time was that it offered all its inhabitants the possibility of experiencing urban space through another dimension, which seemed to symbolize their obligatory advancement in society, being pointed upward. This dimension affected them on a synchronic level – the movement up, an urban eruption that sent seismic waves out and warped urban space, which also led to its aesthetic modernist representation, all forms suddenly reflecting this third axis, became cubic, as people began to be seen in similar terms as inanimate forms, especially containers of modern spaces. The American metropolis itself was becoming unreal in a much more alien sense than the portrayal that T.S. Eliot was able to devise in depicting London of the 1920s in *The Waste Land* (1922).

While these perspectives of perceived distortion of urban space have found their modernist expression in *Manhattan Transfer* and *USA*, it should be said that they were specific of the American metropolis of the 1920s and were not to make their presence in London until 40 years later following the rebuilding of the city after the Second World War. In order to establish the significance of the presence of the skyscraper in Dos Passos's New York and its absence in Dickensian London, I will draw on ideas of the organic city propounded by Frank Wright and Lewis Mumford, who did not share the wonderment at New York's high-rise skyline unlike other architects or newcomers to the metropolis.

In *The Highway and the City* (1963) Lewis Mumford laments the spoiling effect of the skyscraper in London stating that it has the devastating effect of a bomb in historical areas that “both recall the past and grace the present” (110). As both he and Frank Wright (*The Living City*) argue for decentralization of the city, Mumford sees London as excelling in this aspect and as the city of this size “the most capable of maintaining the human scale” (111). He refers to one skyscraper in particular – the newly built Millbank Tower aka Vickers Tower (1963), which according to him, violates the historical space around Westminster Abbey. As both he and Frank Wright look beyond the imposing grandeur of the skyscraper, they condemn it as “capital gains over public needs” (Mumford 113) and more precisely as “congestion promoter” and “dead wall of obstruction” (Wright 85), both campaigning for organic, humane

architecture. Mumford even goes so far as to state that London looked more beautiful “battered by the bombs” (114) while Wright remarks that “skyscraper by skyscraper is the gravestone of capitalistic centralization” (85).

However, it was in his collection of essays on New York originally published in installments under the title *The Sky Line* (1931-1940), some of which appeared in *The New Yorker* (1932-7), that Mumford was to make his most poignant comments on the sense of urban irreality imparted by the skyscraper in Manhattan. One of them is strikingly consonant with the manner in which it was perceived by many – as a ship:

...and the tall building, called the skyscraper after the topmost sail of its old clipper ships, a little later; and it used these new utilities as a means of defrauding its people of space and light and sun, turning the streets into deep chasms, and obliterating the back yards and gardens that had preserved a humaner environment. (*Mumford on Modern Art in the 1930s* 45)

Another one resonates with Dos Passos's vision of it, revealing a connection to Dickens's propensity for the fog and soot enshrouding monumental buildings in London:

In other words, the tall skyscraper is the businessman's toy, his plaything, his gewgaw; in an expansive mood, he calls it alternatively a temple or a cathedral, and he looks upon the romantic altitudinous disorder of a modern city with the same blissful feeling that the Victorian industrialist had for his factory chimneys, belching forth soot and foul gases. The skyscraper makes him feel prosperous even when he is losing money on it. (*Sidewalk Critic* 58)

As the subsequent analysis will show, Dos Passos revels in depicting this most elevated urban space in its interactions with the city dweller as a place of desire and identification, giving a full play of his ultramodernist techniques of portraying the modern cityscape and objective reasons for that were not missing. In compliance with the modernist cubic perception of space, palpable in the American metropolis, Mumford likens Manhattan, seen from a distance, to “a shimmering silvery-blue mass, mountainous and buoyant, like a bundle of Zeppelins set on end” (*Sidewalk Critic* 85). Moreover, as a *container* of urban space contemplated by the flâneur, often the immigrant on the street in search of a job, the

skyscraper was a staunch symbol of the American modernist city. It was an emblem with which the metropolis of the 20s of last century identified completely, and which was there to accentuate further discrepancies between the city inhabitant and the city, also reflected in Dos Passos's urban representations. With consumers of urban space, it produces a desire of identification with it, of acquiring its qualities of an immutable inanimate object that impresses with its stability and stately dominance. These consumers also aim at occupying prestigious urban spaces, which explains partially their presence in the metropolis, qualifying them for a different, more elevated social practice. Similar to the strong identification established between *container* and *contained* in Dickens, with Dos Passos we can observe the same identification, as shown earlier in this chapter. The city resident is part of the representation of space and an extension of it, regardless of its social status in society. The only exception is the lofty skyscraper with which he or she is not identified yet, but strives for identification urged by passion or as Amy Koritz claims:

Stan Emery, an aspiring architect and actual alcoholic, articulates the powerful attraction held by the stability, control, and inhuman strength skyscrapers embody. Just before lighting himself on fire in a drunken stupor, Emery plaintively exclaims "Krerist [sic] I wish I was a skyscraper" (252). The skyscraper, in fact, becomes both an internal and external presence with which individual characters must contend. (110)

Here we need to say that those who attempt such an appropriation of urban space are newcomers to the metropolis, and are, therefore, inexperienced city inhabitants or another way of putting it would be that they are big city inhabitants in the making. Their success in the city depends very much on the spatial code offered them. They inevitably fail to accommodate if they keep trying to modify this code, and are, respectively, successful if they accept it the way it is, a result of their proven adaptability to the highly intelligent code of the modernist metropolis.

The skyscraper operates as externalized representational space for Phil Sandbourne and Jimmy Herf. Jimmy is haunted by the recurrent image of the skyscraper. He makes repeated futile attempts to enter the building, incessantly walking "around blocks and blocks looking for the door of the humming, tinselwindowed

skyscraper" (MT 365), but this urban space is denied him as social practice for the privileged. The inaccessible skyscraper becomes itself the epitome of the perfection and self-containment of the modernist metropolis. The presence of his estranged wife (Ellen), with whom he is still in love, "beckoning from every window" (365) is an acute expression of his longing for a reunion with her in a supposedly better world. The idea, crystallized in most immigrants' belief that the skyscraper itself might become the urban space where human condition will receive a more humane habitation, is expressed in Phil Sandbourne's attempts to persuade the wealthy lawyer, George Baldwin, to finance an idea for a new kind of building material. He fantasizes an idyllic representation of urban space, miraculously resolving urban tensions of social life – reducing divorce rates, inhabiting this novel urban space with the consummation of romanticized social practice – love:

Imagine bands of scarlet round the entablatures of skyscrapers. Colored tile would revolutionize the whole life of the city. Instead of fallin [sic] back on the orders or on gothic or Romanesque decorations we could evolve new designs, new colors, new forms. If there was a little color in the town all this hardshell inhibited life'd break down.... There'd be more love an [sic] less divorce. (MT 218)

In imagining the skyscraper, Herf and Sandborne also articulate the two extremes in the argument over how urban life and urban design are related: the recognition of the inhumanity of the monumental skyscraper as the ultimate representation of modern urban space. It is expressed in its inaccessibility to Jimmy Herf, and the simplistic environmental determinism of Sandbourne's assumption that visually attractive buildings will compensate for all the inherent deficiencies and vices society holds for its members.

Frank Wright's response to these vague dreams of Dos Passos's city residents for architectural reformation is developed in his work *The Living City* (1958), where he propounds the idea of the Broadacre City, which he defines in the following way:

Broadacre buildings would be naturally adapted to the lives of the people who would no longer build or be content to live in the prettified boxes or take pleasure in the glassification of a glorified crate however "stylized" (99).

He then elaborates on this idea by connecting this kind of city to his idea of organic architecture, which promotes spirituality and independence, exploring vast spatiality and natural forms for the buildings. These forms connect the city inhabitant of this city to his traditional American agricultural roots, as he sees that one of the biggest problems of skyscraper-dominated city is the feeling of uprootedness experienced on an hourly basis by its inhabitants. Furthermore, skyscrapers from their first appearance onwards have been what Mumford was to call *symbolic architecture*, that is, buildings whose purpose is not to improve the social practice of ordinary people while consuming urban space, but to stand for the dominant values and manifest the dominant power structure of society. As a result, most skyscrapers are treated as competitors for a pinnacle status on the urban skyline rather than as solutions to urban problems.

Amy Koritz's comments on Dos Passos's portrayal of the skyscraper as a representation of space reflect the incapacity of the city inhabitant of controlling and mastering this elevated urban space. In fact, the kind of space that determines the social practice exercised by the inhabitants of Dos Passos's modern American metropolis is manifested in rented apartments in tenement buildings, pubs and parks, not skyscrapers. She also establishes the self-containment of the skyscrapers whose financial power is so great that they dispose of and dispense with all of their *contained* the way they see fit. As a result, they are portrayed by Dos Passos as "celebrities, objects of desire and aspiration – the Flatiron, Woolworth, Pulitzer" (Koritz 112).

Dos Passos's depiction of the skyscraper as a representation of urban space is thus realized as one of an ambivalent entity creating desires of identification on part of Manhattan residents in their contemplations of it from outside, similar to the idolization of celebrities. It is a visually stunning expression of high modernity, but also symbolic of the ambitions of corporate capitalism that appropriated urban space according to its own needs. Not aiming to resolve residential problems, the skyscraper just extends street space and provides high urban social practice related to corporate jobs. It remains purely symbolic in its functioning as a spatial code, and determines subjugation and subordination of smaller structures to it, controlling the contained city inhabitants by attracting them

like a magnet, but denying them its elevated spaces. *Manhattan Transfer* suggests that skyscrapers not only did not in any way alleviate housing problems, but could not guarantee getting a job, either. In fact, provision of jobs could be just as precarious as another novel set in the 1920s goes to show – Henry Miller's *Tropic of Capricorn* (1938) with the Cosmodemonic telegraph company, which suffers from a horrific turnover of workers.

A scene illustrating the statements above features two of the most famous skyscrapers of their epoch with Jimmy Herf standing jobless in front of them. The passage is then indicative of the distortion of urban space caused by the skyscraper where the city inhabitant is dwarfed by its colossal construction. Jimmy Herf leaves the Pulitzer Building also called the World Building (1890) and walks away into a futuristic mystic city where urban spaces seem to have changed or to be changing their spatial code at will, thus causing nothing but frustration. As he walks away, the Woolworth building (1913) – one of the tallest skyscrapers in New York to present day, seems to mock at his inability to find a job and, consequently, to identify with it. It is transformed into a telescope that extends like a tentacle chasing him on the street, the telescopic shape of the building itself appearing to bend over and move sideways like other objects in *Manhattan Transfer*, which are prone to acquiring motor functions as if mocking at the city inhabitants' efforts to control them. As is the case with other depictions of urban space with Dos Passos, the metropolis exudes indifference featuring the bluest of skies, a modernist metropolis of glass and neon lights, of thousands of signs and a total loss of human meaning, in spite of the omnipotent presence of *signifier* and *signified*:

J o b l e s s, Jimmy Herf came out of the Pulitzer Building. He stood beside a pile of pink newspapers on the curb, taking deep breaths, looking up the glistening shaft of the Woolworth. It was a sunny day, the sky was a robin's egg blue. He turned north and began to walk uptown. As he got away from it the Wool-worth pulled out like a telescope. (298)

Unlike majestic cathedrals or bridges in London whose symbolic function is seen as ambiguous in the advancing Modernist City, but still closer to the Christian ecclesiastical understanding, the skyscraper is not overtly theological unless perceived to be

a mammonic place of idolatry. In this function, it establishes a vertical spatial division between the rich and the poor (*Mumford on Modern Art in the 1930s* 55). The slanting of the street and release of the pent-up desire for growth upwards is seen by Dos Passos as a realization of the ultimate dreams of civilization, but also as a powerful deterrent to the realization of the city inhabitants' dreams for a more humane city. In the following passage, it looms large and indifferent in the water-laden cityscape of the Hudson River, a symbol of the money hard to attain: "well, Charley, that's where they keep all the money" (*The Big Money* 8).

The very skyscraper in Dos Passos becomes a tangible expression of success or excess as also defined by Mumford (*The Highway and the City* 114) in Manhattan. This fact is corroborated by Eleanor's taking a cab to the Flatiron Building (1903) just to be close to it and experience a sensation of identity with the spirit of the money-bent metropolis. The sky over the metropolis, otherwise consistently portrayed as serene, this time reflects the predominantly gray color of the skyscrapers below it, a bleak reminder of the pecuniary and spiritual deficiencies of the metropolitan inhabitants. The mimetic nature of the skyscrapers, similar to anthill turrets, the streets between them – stony gorges, spawn images of artificial flowers in her mind as their only possible form in an inversed evocation of Dickens's exploitation of rain in the countryside, which conjures up a haunting urban mirage for the ones fleeing the big city:

In the afternoon she'd ride downtown in a taxi and look up at the Metropolitan Life tower and the Flatiron Building and the lights against the steely Manhattan sky and think of crystals and artificial flowers and gilt patterns on indigo and claret-colored brocade. (*The 42<sup>nd</sup> Parallel* 352)

It is the Flatiron that welcomes Jimmy Herf on his entering New York as a child (*MT* 64), while the Pulitzer and Woolworth see him off as an adult, evoking Langston Hughes's New York based poem *Montage of a Dream Deferred* (1951). "What happens to a dream deferred?" is the recurrent question asked by the poet. The answers that the poet gives can be applied to almost all inhabitants of *Manhattan Transfer*. With Ellen, it "crusts and sugars over" when she accepts its glamor. For the successful immigrants, it "festers

like a sore" as they submit to its dominance over them while with Jimmy Herf, it "sags like a heavy load" when he admits defeat. It is with Stan Emery that it finally "explodes" in his setting fire to himself, having realized his impossible identification with it.

The skyscraper thus becomes not only an extension of the street, but also a vertical representation of a microscopic model of the modern metropolis as a maze, strongly suggesting enhanced alienation concomitant with modernity. If the urban chaos and disorder reflected in *Dombey and Son* and *Our Mutual Friend* were to imply frustration with human progress, the skyscraper, the subway, the built railroads reshaped the modern city by bringing back visual, physical order into it, but infinitely reduced comprehension on part of the city inhabitants.

Mumford's lament for the unrealized potential of the skyscraper, which might be, but is not used to "accentuate the clean and lonely qualities of a place," is based on his observation that it is used instead to "foster and reap a financial harvest from congestion" (*Sidewalk Critic* 84). Thus, it forfeits its potential for shaping the city as "an organ of love" (*The City in History* 575). Mumford's view, therefore, affirms the representation of the skyscraper in Dos Passos as a dream deferred. It promises much more than it can deliver, being a monstrous symbolic representation of space, by adding a new unnatural dimension to it. The effect is that it creates desires of identification with it on part of the characters populating *Manhattan Transfer* and *USA* as an imagined salvation from social chaos.

This chapter has traced modernity by means of introducing the relationship *container – contained* in the city. Some basic types of urban container as well as some of the resulting types of representations of space have been examined producing specific representational spaces. It has also explored the resulting modifications to this correlation from its interaction with light and rain as two binary opposites intrinsic to the modern cityscape in the functionality of light as a vehicle to urban improvement through daydreaming. Finally, it has traced the rise of the Modern City through the representational space produced by the skyscraper.

As explorers of the urban space and its various aspects, both Dickens and Dos Passos examine the relationship between the city and the city inhabitant. Their treatment of the subject is indicative



of the respective epochs they both occupied. Both of them social authors, they examine representations of space affecting city dwellers and their lived experience in the metropolis.

In Dickens, society is viewed as teetering on the brink, going through a period of transition – late Victorianism with the spirit of something new – the forthcoming era of Modernism. While Dickens did not only feel this sensation of transition, he also reflected it in its works – mostly lengthy novels, each of them capturing new aspects of advancing modernity. With modernity as a buffer period speeding up towards modernism, also functioning as an aesthetic sensibility, Dickens's novels become increasingly ambivalent and modernist in their treatment of the relationship mentioned above, but still profoundly Victorian in terms of character development.

In seeking the main culprit in the metropolis, Dickens lays the blame on representations of space as being often dysfunctional, which leads to a larger sense of urban malfunctioning locked in “constraints and dysfunctions” (Augoyard 10) occurring in the production of urban space, which causes the inadequate representational spaces in city inhabitants. By Contrast, Dos Passos is concerned with constructing a highly styled representation of urban spaces, which mark a new development of the metropolis. He also looks for a culprit and sees it in corporate capitalism, which at his epoch was already taking over urban space. The representations of space with him, therefore, are functioning in compliance of a symbolic code that has become obsolete giving way to a new spatial code of utilizing urban space, not fully understood at the time. Thus, a continuity of urban dreaming can be established, as similar aspirations for improved urbanity are present with Dickens's Londoners, some of whom were to immigrate to New York.

Dos Passos presents to us the modern metropolis of New York as a homogeneous amalgam of elements, a smoothly operating mechanism of cogs in a senselessly driven machine-like entity, producing urban spaces of bleak terror. The representations of spaces contained in it are functioning, but lacking in meaning, which invariably leads to even bleaker spatial representations as a lived experience by the city residents. On a much bigger scale than the case with Dickens and in a more profound sense – changed

sensibility, they have lost their ability to feel, having lost or are in the process of losing their distinct personality in the melting pot of New York. Anonymous and mechanical, they are engaged in kinetic motion, which amasses an ever-bigger concentration of energy and sound with a cumulative effect to the aggravated white noise caused by new containers of urban spaces such as streetcars, automobiles, and dirigibles. Utopian or dystopian as such a treatment may seem, it was immediately recognized by many to be true to life, and Dos Passos's representations of it, of exceptional quality. He was praised for his daring style in producing city portrayals by Sartre, Sinclair Lewis, D. H. Lawrence and Michael Gold among many, who found *Manhattan Transfer* to be all-American and surpassing even *Ulysses* in its stylistic use of urban spaces (*John Dos Passos: The Critical Heritage* 65-72, 167-173).

The second aspect of modernity analyzed in this chapter, has concerned itself with the interaction of this relationship to light and rain. Another difference to Dickens's treatment of light, where the drab and gray are the dominant colors affecting urban spaces during the day, bright light in the daytime with Dos Passos resists the night and makes use of modernist techniques of color. Their influence is mainly from painting and causes urban space to tweak and warp, thus allowing us to see it from other angles revelatory of other perspectives of the metropolitan urban spaces. If dimmed light in Dickens serves only to reveal bleak desolate cityscape, containing the city dwellers and restraining them, in Dos Passos, the exploration of light presents a much brighter metropolis, where light assumes the expression of protean energy.

The third aspect examined in this chapter is the interaction between the city inhabitant and the urban space generated by the skyscraper as the symbol and representation of modern urban space against ideas of vernacular architecture propounded by Frank Wright and Lewis Mumford. Dos Passos's depiction of the skyscraper reveals it as an ambivalent entity aiming to establish identification between itself and the city inhabitant. As an urban phenomenon, the skyscraper does not attempt to alleviate housing problems; instead, it extends and distorts street space, creating an inaccessible third dimensional space, which is denied to the characters from *Manhattan Transfer* and *USA*.

Viewed as cityscapes from a panoramic camera view, the two metropolises differ in a number of aspects. Unlike the modern city of Dickens, which is bleak because it is drab and lugubrious, a dystopian place of ecological apocalypse and moribund representational spaces, an early example of a metropolis *noir*, the modernist city of Dos Passos is portrayed as eerily serene and is depicted in garish accentuated colors, thus challenging our notion of the *real*. The representational spaces as lived experience by the city inhabitants (close-up view) are in contrast with this invariably serene cityscape, evoking an even stronger sense of urban desolation than in Dickens's representations, where the unison of the city inhabitants' moods and the city colors may be considered a form not only of sameness but also of empathy between *container* and *contained*. Oppressively technocratic and mechanical, exuding utter alienation and having reduced its residents to automatons, dominating them completely, Dos Passos's modernist metropolis is by far the bleaker of the two, thus rendered an early contender of a posthuman city.

## CHAPTER 2

### Cultural Spaces

*The new Soul of the City speaks a new language, which soon comes to be tantamount to the language of the Culture itself.*

– Oswald Spengler, *The Decline of the West*

*In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars.*

– F. Scot Fitzgerald, *The Great Gatsby*

*The harbor is packed with zebra-striped skunkstriped piebald steamboats, the Narrows are choked with bullion, they are piling gold sovereigns up to the ceilings of the Subtreasury. Dollars whine on the radio, all the cables tap out dollars.*

– Dos Passos, *Manhattan Transfer*

In *The Production of Space* (1974), Lefebvre defines the role of space as “knowledge and action in the existing mode of production” (11). When we speak of how urban cultural spaces may be represented, we need to consider how conflicting values and practices both shape and undermine urban culture, and we also need to define the temporal and spatial frameworks for these ongoing dynamic interactions.

In defining a framework for cultural space, we need to take into account the fact that cultural space changes over time (Eliot, *Notes towards the Definition of Culture* 20). Since both writers' urban representations belong to different timeframes and the cultural spaces represented in their works are very different, it is necessary to establish a basis for comparison. One such basis is Foucault's work on the archaeology of knowledge. From Foucault's perspective, a city might be seen as an imagined and realized construct that has undergone a certain temporal development, producing layers of sedimentation over time and an accumulation of social practices layered in cultural space. This theory also draws on Thomas Kuhn's *The Structure of Scientific Revolutions* (1964)

and argues that time remains embedded in such a cultural space: the present is embedded in the cultural past, as sedimentation in future spaces will testify to the cultural present. As a comparative analysis of cultural space, this study mainly focuses on similarities established as epistemic sediments – overlapping areas displaying both similarities and differences of greater or lesser importance. An examination of common areas in the work of Dickens and Dos Passos could reveal shared elements of modernity in their work, while points of departure could better distinguish the Victorian sensibility of Dickens from that of the modernist Dos Passos.

The relationship between linear and sedimentary time is given in a grid by Robert St. Clair and Ana Clotilde Thome-Williams in their article “The Framework of Cultural Space” (2008). In it, they also discuss the concept of archaeological time (2) emphasizing how layers of cultural space are deposited over time. Space also changes over time, which explains why different cultural spaces may be found at the same moment in linear time or why similar cultural spaces can be found in different linear time (e.g. cultural space in an American city and cultural space in a European city). Alternatively, the emergence of new cultural paradigms presupposes embedding the past in a new context (4), which results in the same cultural space in different linear time and place. The relationship time-space, explored in the novel *The Time Machine* and illustrated in the grid mentioned above, provides a way to measure the sedimentation of layers in cultural space over time as well as the changes of cultural space within residual layers of time that remain embedded in space.

Establishing the point at which a new culture emerges is always challenging. Modernist culture as the social practice within a cultural space could be established in terms of linear time if we use the idea of the *co-present*, which involves redefining established patterns of recent (old) past so that it can be seen as the *new-past* in the *co-present*, interpreted as commensurate with the cultural present. As we seek to elicit the cultural trends in Dickens pointing to Modernism in a comparative analysis of cultural spaces through tracing the cultural dimensions of modernity, we may exclude establishing comparisons between the full spectrum of traits characterizing Victorian England and the relics of what

some critics term Victorian America<sup>11</sup> that presume a commodity culture.

An analysis of the two cultural spaces of this period would undoubtedly reveal many points of convergence as well as a range of differences, as the middle class in America sought to emulate the middle classes in England and France, embracing similar cultural values. Instead, this study focuses on other dimensions of Victorian modernity: business-related social beliefs and morality related to Veblen’s theory on “pecuniary emulation”, “conspicuous leisure,” and “conspicuous consumption” (*The Theory of the Leisure Class* 20-70), which could go under the aegis of Veblen’s term of *pecuniary culture*. This theory was proposed in the symmetrical mean point between Dickens’s death in 1870 with his last completed novel *Our Mutual Friend* in 1865 and Dos Passos’s *Manhattan Transfer* in 1925, distanced by 20 years from the start and end points in this timeframe. Given this emphasis, two views seem particularly appropriate: 1. The buffer period of Modernity is seen as *co-present* to Modernism, in which case cultural similarities are to be sought within the cultural space of Modernism; 2. Modernism may also be viewed in the larger context of Modernity that also encompasses the early 21<sup>st</sup> century. It is my conviction that both approaches yield similar results. I will therefore seek to compare urban representations in the work of Dickens and Dos Passos in their respective epochs, so as to view them both as modern (view 1), while delineating specific modernist tendencies in them.

## 2.1 Culture and Conflict in London and New York

In recognition of the importance of culture as referring to practices performed by a given society (Eliot 21), we can view culture and conflict as two dimensions of cultural space in

---

<sup>11</sup>A term, which may be accepted as legitimate within the reign of Queen Victoria of England in the period: 1837-1901. This term is mainly associated with New England and the Deep South where dress, morality and mannerisms imported from England were very much alive. Thomas J. Schlereth’s *Victorian America: Transformations in Everyday Life: 1876-1915* (1992) and Anne C. Rose’s *Victorian America and the Civil War* (1994) could be good starting points of analysis of this phenomenon.

compliance with their relationship to urban experience, laid out by Simon Parker in the following manner:

*Culture* includes systems of belief, together with the physical built environment (buildings, bridges, streets and parks), the contents and means of communication (newspapers, books, television, radio, the Internet, etc.), as well as traditional cultural production (art, theatre, literature, orchestral music) and popular culture (movies, fashion, comic books, popular music) (4; emphasis added)

*Conflict* relates not just to visible, physical violence, such as riots or civil disorder, but to less visible struggles over resources (for example, between urban residents and developers), but also between social classes and different interest and status groups. (4; emphasis added)

Parker further accentuates the divorcement of recent perceptions of culture from strict notions of art and underlines its close association with “systems of representation or even ways of being” (139). This definition of culture is also confirmed by one of its most distinguished explorers – Raymond Williams in *Culture and Society 1780-1950*. In this work, he pinpoints the time of the formation of the modified concept as defined by Parker – at the turn of the 20<sup>th</sup> century when it came to mean “a whole way of life, material, intellectual and spiritual” (xiv).

In view of the definitions quoted above, the discourse on culture and conflict needs to begin with Dos Passos’s New York with a subsequent analysis of cultural spaces in Dickens’s London, thus creating a cultural *co-present*. First, it should be said that the 1920s of the USA was a period set off by the boundaries of the end of WWI and the Wall Street Crash. It was a critically challenging epoch, or as Paula Fass put it, “a kind of comic relief between two crises—the Great War and the Great Crash—full of interesting signs but barren of deeper meanings” (3). Another critic, Susan Currell, in her detailed account of American culture in the 20s of last century, defines its traits in the following manner:

The rejection of tradition and the celebration of the new was a pervasive cultural theme beneath Fitzgerald’s comment that the 1920s refused to die ‘outmoded’ and ‘old’. Historians have identified this tension between progress and tradition as a central paradox underlying American history and culture. Although not exclusive to it, the decade after the Great War until the onset of the Great Depression highlighted this tension more clearly than any other decade. (*American Culture in the 1920s* 2)

As it can be seen from the statements quoted above, America in the 1920s, just like Victorian England at the end of the 19<sup>th</sup> century, posed a society on the brink, divided between progress and traditions. Nevertheless, the questionable human progress of building railroads, trains and automobiles, leaving industrial chaos in its wake critically represented by Dickens in *Dombey and Son* and *Our Mutual Friend* as well as in *Manhattan Transfer* by Dos Passos, reached its crushing climax in the aftermath of WWI. It seemed that all inventions of the 1920s and all progress were inevitably leading to destruction *en masse*. Reactions from writers of the period on both sides of the Atlantic were resonant with this bleak sensibility of shattered dreams expressed in seminal works such as *The Second Coming* (1920) by Yeats – one of the symbols of modernism with its catchy phrases revelatory of the tensions of the period:

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity. (*The Collected Poems* 186:1-8)

This clearly antiwar poem is also emblematic of the profound sense of disappointment and despair, which gave a *carte blanche* to the rampant postwar speculators and opportunists of all sorts. In very much the same mood T.S. Eliot wrote in *Gerontion* (1920), asking: “after such knowledge, what forgiveness?” (*Collected Poems* 30). Instead of forgiveness for the government or themselves, the war survivors had to face a crude reality back home, which in the small towns meant no jobs added to the grievance of broken families and orphaned children. The only way out seemed to be the big city, whose drive during this period to stay purely modern was certainly connected with the social practice of urban culture in the big metropolis of New York. While the 19<sup>th</sup> century appeared to be slow in parting with old morals, the war had done it all in the blink of an eye, resulting in New York tripling its size after the consolidation of the five boroughs, which became a fact in 1898. The 1920s also saw the boom of the vertical growth of Manhattan,



which gave the city the newest mode of consumption of urban culture – the skyscraper.

The cost of living in the big city was increasing fast due to the tidal immigration waves sweeping the metropolis that had brought to it people mainly from Central and Eastern Europe, most of whom did not even speak English. They filled in the worst niches in the job market, often taking to the streets in bitter strikes raising slogans in their own languages. Racial tensions between immigrants and locals among whom African Americans, who had been free American citizens for only 5 decades after the abolition of slavery, led to the death of 456 people killed in lynch mobs between 1918 and 1927, an ironic end of some of the war heroes who had fought for American democracy.

By 1922, America in a post-war momentum had managed to transform the war economy into a civil one in a society where the loss of traditional values had led to frenetic business activities aiming to increase capital. The boom in business was fuelled by progress in new technologies and methods of mass production, which stirred up further anxieties over culture. They were synthesized in Calvin Coolidge's statement that "the man who builds a factory, builds a temple," only accentuating the fact that "business had become the new religion" (Haskell 153). Industrialization in America of the 1920s meant an influx of people in the cities, which according to a census conducted then "showed that some fifty-four million Americans—more than half of the population—lived and worked in cities" (Anderson 14).

Many, like Henry Adams, believed that new scientific ideas had overthrown governing philosophies (*The Education of Henry Adams* 243) while Lewis Mumford was more precise. He claimed in *The Golden Day* (1926) that American culture had become narrower because "business, technology, and science not merely occupied their legitimate place but took to themselves all that had hitherto belonged to art, religion and poetry" (275–6). The impetus to succeed at all cost in America at the beginning of the 20<sup>th</sup> century, he saw in the Protestants' curious conversion of the biblical: "increase and multiply," replacing babies with dollars. Success was defined as the new miracle justifying "man's ways to God" as well as in the influence of the extreme utilitarianism of men like Benjamin Franklin (Mumford 35–40), leading to the firm

establishment of these beliefs as all-American in a land, which was relentlessly exploited to a practical purpose in the pioneering experience. It was a land where, Mumford felt, old layers of culture were simply not transplanted from Europe in sufficient quantities so they could sprout and ripen. As a result, he saw the American citizen at the turn of the century as "a stripped European" not only of a cultural past, but also of a cultural present (204). The "golden day" of American home-grown culture embodied by transcendentalists such as Emerson, Thoreau and Whitman had petered out in the emergence of consumerism and rise of the machines which made it possible, (136) imposed by booming cities such as New York and Chicago. After transcendentalism and the Civil War, according to Mumford what was left was nothing but "an inner elegance" (165), the current generation of those times being paralyzed and carried away by the acquiescence to pragmatism (166).

To Mumford, this "sinister world" (282) containing the establishment of business as the new culture of the epoch, needed replacement with the synthesis of art and science, based upon a criticism of the past and the rejection of stereotyped interests and actions. Mumford called for a new reinterpretation of culture, one that was practical and scientific but also spiritual and creative. Disbelieving that his appeal for more humane cultural space could lead to a real change, and unable to tolerate any more this philistine technocratic world, many intellectuals including writers left in droves for Europe in an attempt to experience less commercialized and more spiritual modernity in the refuge of the Old World.

Post-war reconstruction of culture was related to the establishment of pragmatism, psychoanalytic theories, namely Freud, and the rejection of the Puritan heritage and Victorian values, the relics of which remained in what George Anderson names "domestic culture" (37). As this was also the age of inventions, the belief in science, if not necessarily human progress, was very strong with the people, and led to mass atheism based on Darwin's theory of the *Descent of Man* (1871) and the *Origin of Species* (1859).

Women's relationship to modernity expressed itself in their smoking, drinking and jazz dancing, which constituted a rejection of prohibitive Victorianism as the flapper emerged, setting the

vogue of a new way of dressing. Connected to a new sexual freedom and the mass production of ready-to-wear items, the flapper style entailed a minimum of undergarments, short skirts and flimsy fabrics. A woman's bobbed hair (a release from the weight of tradition) represented female daring and eroticism. Smoking, drinking and cosmetics, traditionally associated with prostitutes, further accentuated women's right to sexuality and personal expression.

In view of the so presented American cultural trends of the 1920s, Dos Passos, like Dickens in Victorian England, pays special attention to the antagonism between the haves and have-nots within the practices of stratified urban culture. Unlike Dickens, however, it results in very similar representational spaces, pleasure being denied to all its practitioners. These cultural practices are contained within the confines of the emergence of the City of New York and the Wall Street Crash in *Manhattan Transfer* and can be analyzed appropriately against a post-Darwinian economic theory – that of Veblen's *pecuniary culture*. It rationalizes and identifies with the invasion of "business culture" in the sense that Mumford used it in a rather bleak proactive response to his lamenting its loss in *The Golden Day*. It has also been applied to a number of fiction works from the period related to consumption, most notably to Fitzgerald's, as in Patricia Bizzel's "Pecuniary Emulation of the Mediator in *The Great Gatsby*" (774-783).

This term, which describes the "modern barbarians" of the Industrial Age, can be perceived as an upgrade on Mathew Arnold's discussion of the "barbarians" (the aristocracy) opposing culture in *Culture and Anarchy* (1869) in at least two aspects. They are revealed in the fact that the *nouveaux-riches* – the new aristocracy (the modern barbarians), whom Veblen consistently likens to "predators," did not oppose "culture," but imposed their own version of it as the mainstream urban culture. Furthermore, as if in response to Arnold's ambiguously addressed appeal for staving off "anarchy" (149) (mass culture), *pecuniary culture* across the Atlantic, fulfilled his premonition of the advent of the machines (37-8) and effectively annihilated all extant traditional culture in the modern American city. This reality was thus perceived not only by Veblen, but also by Dos Passos and Mumford among others, so to Arnold's call for culture as "sweetness and light" (52), came

dread and desolation in an eerily dystopian vision of Dos Passos's metropolis bathing in cold light.

The dreadful essence of the new culture of the epoch is linked with the crucial importance of masculine success grounded in ownership and realized in the competition to gain things regardless of their necessity (Banta xvi). It is based on invidiousness leading to impossible points of sufficiency (Veblen 26) as well as to the emergence of the "leisure class" to be examined in a number of applicable works from both writers. The aim of this analysis, therefore, is to explore the most tangible cultural trends at the turn of the century in the city of the two novelists under scrutiny.

Similar to urban novelists such as Dickens and Dos Passos, Veblen attempted to rationalize these dynamic urban processes in 1899 in his highly influential *The Theory of the Leisure Class*, which coined the terms discussed above. If Dickens could not profit from Veblen's social and economic insights due to his death in 1870 that does not mean that he did not see things in a similar way, while Dos Passos admired him and considered him an influence. This fact is attested to in his *The Bitter Drink: A Biography of Thorstein Veblen* (1939), as well as in a subliminal homage to both this influence and his notoriety with women in *The Big Money* (265). In this book, a girl, Ada falls for Edwin Vinal, a sociology student in New York who wins her by quoting to her from Veblen's *The Theory of the Leisure Class*. Furthermore, Robert Davis claims that "much of his fiction [Dos Passos's]... is an extended illustration of Veblen's diatribe" against modern capitalism (8).

The dimensions of the cultural representation of the metropolis in Dos Passos, just like in Dickens, extend to portraying representatives of all social strata: rich (newly rich), poor (mostly immigrants – internal and external) and middle-class city inhabitants in their social practice within the consumption of cultural space. It includes the various institutions in the city, the habitation of those spaces as different representational spaces translating into a different experience of *pecuniary culture* based on emulation, "the inner elegance" of which may be sought in its transmutation into the outer glamor of the Jazz Age, underscored by spiritual hollowness.

The 1920s received the name of the Jazz Age by their best chronicler—Fitzgerald. However, it was in Dos Passos's *Manhattan Transfer* (1925) published in the same year as *The Great Gatsby* that the discordant rhythms of jazz resounded in the multilevel experience of the big city:

*Manhattan Transfer* has been called a fictional counterpart of George Gershwin's *Rhapsody in Blue*. The effect of Dos Passos's jazz diction and nervous modern sentences and apparently incoherent sequences is decidedly tonal and orchestral. The novel is the discordant harmony of New York – the cymbal-crash of the contending forces created by the modern industrialism which New York more than any other city in the world represents. (Loggins 280)

The recognition of the captured multifaceted urban experience of the epoch is also rationalized by Dos Passos in "The Business of a Novelist" (1934) where he saw the writer's goal in setting a city inhabitant "in the snarl of the human currents of his time" (160), so that the result would be an accurate permanent record of a historical moment. This approach, therefore, allowed him to produce a true rendition of a historical period, which was intrinsically contradictory. The experience of the Jazz Age, then, as the age of "miracles", "art" and "excess" as succinctly summarized by Fitzgerald (*My Lost City: Personal Essays 1920-1940* 131), in Dos Passos also includes the poignant sensation of the importance of success in New York. It can be seen as societal advancement at all cost, which determines a city inhabitant's staying in or leaving the metropolis. These aspects will be examined in *Manhattan Transfer* and their thorough coverage by Dos Passos will be considered as comprehensive addressing the cultural trends of the Jazz Age in the big city.

Its glamor related to alimentary practices in the ambiance of jazz music so amply portrayed by Fitzgerald, in Dos Passos is roughly divided between the unknown parvenus indulging in "conspicuous consumption" at fancy balls and known aspiring middle-class men with professions like George Baldwin or Ellen Thatcher, who may occasionally disregard consuming restaurant food. Unlike the romantic treatment in *The Great Gatsby*, still suggesting T.S. Eliot's hollow men from the eponymous poem, the *nouveaux-riches* are here stripped of their romantic halo (MT) and are seen in the light of "the modern barbarians" (Banta xvi).

Neither do we ever find the shimmering brilliance of the city at night experienced by the Jazz Age consumer as is the case of a big city initiate – Amory Blaine who discovers a New York of electric lights and piercing women's eyes from the Astor. They are immersed in the ambiance of Fitzgerald's "nervous twanging and discord of untuned violins and the sensuous fragrance of paint and powder" (*This Side of Paradise* 22), floating in "epicurean delight" (22). Fitzgerald renders the Jazz Age consumption in an overwhelming sensation of mass culture in the "flowing, chattering, chuckling, foaming, slow-rolling wave effect of this cheerful sea of people as ... it poured its glittering torrent into the artificial lake of laughter" (*The Beautiful and Damned* 25).

This carefree experience of the glitter and glamor of the Jazz Age at night is nowhere to be found in Dos Passos where the shimmering city lights are disconnected from the city inhabitants' representational spaces. His rendition of the *parvenus* as Jazz Age consumers then is typically unglamorous and they are usually depicted in animalistic terms or synecdochically represented by inanimate objects. The underprivileged are their menial servants there, their consumption of this cultural space confined to servicing the *parvenus* and experiencing this culture vicariously, which is realized through unworthy productive work (Veblen 33) – Emile, Congo, Marco (all external immigrants). There is, however, another niche reserved for the consumption of this culture to three sorts of people. They are city dwellers like Jimmy Herf – the effeminate boy coming from a well-off family who loses his mother and has to make it in a tough world of business and who fails as he lacks the survival skills needed for the metropolis. The second type are individuals like the lawyer George Baldwin, who strikes out for himself and is successful thanks to his business daring and ingeniousness, a symbol of the promise of success in the American Dream. The third type are women like Elaine (Ellie, Ellen), the burgeoning actress, who has changed her names, bewitches George Baldwin and many others, and is the ultimate expression of the modern woman in a spiritually decadent world – independent, beautiful, epitomizing the Jazz Age by having all the *love, mystery and glitter* (MT 187).

A dominant urban trend in the novel is the emergence of a substitute of culture (Mumford, *The Golden Day* 109), a soulless

culture as a system of beliefs (Parker 139) associated with the inorganic megalopolis (Spengler 1: 148) as opposed to the “Culture-soul” contained in Western spirituality (Spengler 1: 139-64). It can be defined as a powerful modern drive for economic and societal advancement related to consumerism in the tension between potentially available propitious positions in the metropolis and the actual ability of the city inhabitant to occupy such positions. It also comprises the universal belief shared by city inhabitants that this advancement is what determines their social practice, which is consumed by all characters in the novel with varying degrees of completion. Its scope ranges from the unnamed old man with the biblical gourd (Chapter 1) to George Baldwin, Emery from Emery & Emery, etc, especially pronounced in male characters. Their success is strictly dependent on their degree of compliance or lack thereof with the cultural code, part of the set of codes (e.g. spatial code, etc) the city residents need in order to integrate in the American metropolis.

This money-related modern culture is connected to examining a set of correlations in what Veblen calls “the quasi-peaceable phase” following a “predatory phase” in any society (30). In this discussion, the modern barbarians are the newly rich, who have amassed riches in a previous tumultuous “predatory” phase, in the case of New Yorkers – the Civil War and World War One, or have received them passively through antecedents – Dickens’s Londoners, which is even more “honorific” and suggests “further refinement” (24). This money excess arms these members of society with “pecuniary strength” realized in “conspicuous consumption” and “conspicuous leisure” (53) as the cultural norm of the epoch, both expressed in *pecuniary culture*, of which the “leisure part” is typically located in consuming the Jazz Age at fancy restaurants.

Examination of cultural spaces in Dos Passos shows the latter to be essentially segregated spaces with very different social practice of the haves and the have-nots on both sides of *pecuniary culture*. Underprivileged women occupy a special social space being elevated to escorts of the *parvenus*, thus temporarily transcending the boundary between the different strata of consumption of this cultural space. They consume vicariously in an emanation of modernity only encouraged by the newly rich. There is also

the fine epitome of the Jazz Age in the portrayal of Elaine, who, having become accustomed to dealing with solitude and scarce parental care in her childhood, is practicing a symbolic profession for those times – that of the actress, and is ready to conquer the metropolis. An example of the divided consumption of the Jazz Age, incorporating *pecuniary culture*, is the following passage referring to the beginning of this cultural period:

When he saw the headwaiter bow outside the door Emile compressed his lips into a deferential smile. There was a longtoothed blond woman in a salmon operacloak swishing on the arm of a moonfaced man who carried his top hat ahead of him like a bumper; there was a little curlyhaired girl in blue who was showing her teeth and laughing, a stout woman in a tiara with a black velvet ribbon round her neck, a bottlenose, a long cigarcolored face [...] shirtfronts, hands straitening white ties, black gleams on top hats and patent leather shoes; there was a weazlish man with gold teeth who kept waving his arms spitting greetings in a voice like a crow’s and wore a diamond the size of a nickel. (MT 23)

The only consumers of this cultural space in this scene who are portrayed with distinctive features are the immigrants, who are given different names (Emile, Congo). As for the *parvenus* flaunting opulence, they are typically depicted in a synecdochic manner, made distinct by different parts of their bodies or attire shown in motion. They also remain nameless and can only be distinguished when likened to inanimate objects – *moonfaced*, the man with the diamond, etc. Where other features of theirs come into play, they are invariably animalistic: *weazlish man*, suggesting a cunning nature; a voice like a *crow’s*, implying his being coarse bordering on the inarticulate. Their escorts do not fare any better being given similar unpleasant associations: *longtoothed* blond woman, *bottlenose*, *cigarcolored* face, reduced to consuming food and consuming new women’s freedoms – smoking and drinking. This very low level of cultural space consumption is thus shown as transmuting its consumers to embodiments of what they consume.

Viewed against Veblen’s “conspicuous consumption” and “conspicuous leisure,” the *parvenus* are the conspicuous consumers of leisure, flaunting their pecuniary strength led by emulation – the invidious desire to imitate and even excel their equals in both, and thus keep a pecuniary standard (Veblen 70). The escorts



consume vicariously in both aspects of *pecuniary culture*, being paid by the *parvenus* to keep them company and consume food at parties. The immigrants fall into the category of those who are denied simultaneous experience of leisure with the *parvenus* and are allotted a rather meager share of *pecuniary culture* in general, which is of the third order:

Rather, since labour is their recognized and accepted mode of life, they take some emulative pride in a reputation for efficiency in their work, this being often the only line of emulation open to them. (Veblen 28)

The *deferential smile* in Emile's compressed lips although showing subservience, does not provide much evidence of "emulative pride" in the immigrants by contrast with similar positions in the Victorian Age as in Dickens's city inhabitants where we may observe the kind of emulation that Veblen refers to in the quote above (Peggotty [DC], Biddy [GE], etc). Their problem stems from the fact that emulation and pecuniary reputability, achieved through diligence and parsimony (Veblen 28), do not quite fit the promise of the American dream that greeted them from the ferryboat.

The people who succeed by exploring the opportunities that the modern metropolis is offering are represented as urban inhabitants coping with the city without having strings pulled for them. Again, unlike Dickens's pecuniary consumers, Jimmy Herf refuses his uncle's help, choosing independence, which allows him to test the metropolis against his preconceptions of it, and which ultimately results in a fuller city experience. Residents like him rely exclusively on themselves, at ephemeral moments embodying the American Dream (Elaine Thatcher and George Baldwin) in the fiercely dynamic metropolis. As a result, they are adept consumers of this cultural space in the glamorous fancy restaurant as in that epoch "there can be little argument that eating out had already become a cultural barometer" (Jane 88):

"Oh, Elaine if you'd only let me do what I want to now. I want you to let me make you happy. You're such a brave little girl making your way all alone the way you do. By gad [sic] you are so full of love and mystery and glitter..." He faltered, took a deep swallow of wine, went on with flushing face. "I feel like a schoolboy... I'm making a fool of myself. Elaine I'd do anything in the world for you." "Well, all I'm going to ask

you to do is send away this lobster. I don't think it's terribly good." "The devil ... maybe it isn't. ... Here waiter! ... I was so rattled I didn't know I was eating it." (MT 187)

This is perhaps the closest an inhabitant from Dos Passos's urban representations comes to fulfilling the epitome of the Jazz Age in the portrayal of Elaine the way she is perceived by the lawyer Baldwin as *love*, *mystery* and *glitter* embodying the refined spirit of this culture concordant with Fitzgerald's label for it: *stars* and *champagne*. Jazz culture is fully consumed here by the two city inhabitants Elaine and George immersing themselves in the jazz music played there while George is declaring his love for Elaine with expensive restaurant food staying unconsumed – the lobster. Their abstention from consumption of fancy delicacies fully implements the fine idea of the spirituality of the Jazz culture as the space where love based on the attraction of two independent parties should be consummated within the ambiance of the sound and movements of jazz music and dancing. The fancy restaurant creates spatial sequences of a conspicuous leisure class where, unlike the *parvenus*, George and Ellen can vaunt abstention from consumption for which they have paid. Thus, they even further demonstrate their pecuniary achievement (Veblen 66), manifested in the fact that they frown upon what everyone else strives for. By contrast, in a similar scene with Dickens, there is nothing mutual but the main character – David Copperfield consuming Dora as the sole proprietor of aggressive sentiment with her being virtually absent from the scene (DC 378).

Elaine (Ellen) crosses her paths with Jimmy Herf on a numerous occasions, and then her consumption of the Jazz Age in a dance with him, is made mechanical by the underscoring naturalist view of the metropolis and its inhabitants. Robert Crunden, for example, sees in this pervasive mechanization in Dos Passos the "diastole and systole of the city: you put it up, you tear it down, machines dictating the emotional level" (101). Gradually Ellen becomes much like any other urban structure, "a stiff castiron figure in her metalgreen evening dress" (MT261). She blends with the inanimate world of the city as it produces spaces in continuous reactions with one another, the cultural space of the Jazz Age interacting with the social space of everyday urban practice. As a result, the two dancers turn into a mechanical figurine statue with Ellen

(Elaine) taking on the shape of “an intricate machine of sawtooth steel” (MT 228). She changes color in his arms chameleonlike in a mechanical dance not unlike the *danse macabre* where the city inhabitants only appear to be human, but the body is just a form harboring no soul. The city thus acts as a beautiful glamorous entity with myriads of shimmering lights and colors sucking in newcomers and turning out dehumanized inhabitants being the mechanical cogs of its interactions, effectively denying them its glamor.

The Jazz Age as a cultural space remains equally restricted to the new rich and the immigrants alike in Dos Passos for different reasons. The former are too vulgar to appreciate it, while the latter, almost equally vulgar, have to resort to frequenting inexpensive snack bars where mainly alcohol, coffee and cheap snacks are served, and where love confessions between couples are rather inappropriate, the places mainly reserved for male gatherings.

This portrayal of the Jazz Age emphasizes its inclusive essence within the larger notion of *pecuniary culture* as well as its exclusive stratified structure, marking it as a period. Denied to a substantial number of New Yorkers who had to work hard, struggling with the payments for their rents and bills, its jazz culture glamor has very limited presence in Dos Passos’s portrayal of the city while its more palpable expression of societal advancement is omnipresent unlike Fitzgerald’s case, where this two-sided structure of the Jazz Age is reversed.

The other dominant city trend within the Jazz Age was associated with the emergence of business practices and consumerism, which featured an impetus for societal advancement. In short, for all practical purposes, everything was money and nothing succeeded like success (MT 225). That was the phrase of the day and that was the reason why immigrants from within the country and from abroad had come to New York. If they were not successful in New York, that was the ultimate proof of human (urban) ineptitude. That was also the sole criterion by which they were judged in society and very often in the family. That was ultimately, the latest translation of social Darwinism in the epoch: only the fittest would survive, and they were the people who made it to the middle and upper-middle classes. *Pecuniary culture*, which best summarizes these urban practices, found its place in occupying a considerable

part of the social practice of the city inhabitants in both Dickens’s and Dos Passos’s represented spaces. London and New York were the cities where it was made manifest and where each city inhabitant made it his/her goal to advance to a more advantageous position in it.

Conversely, the inability to advance to this position of sufficiency or saturation, determined by the standard of the two different cities, is dependent on the specific pecuniary emulation in them (Veblen 26). This emulation is accompanied with a certain prowess, demonstrated mainly by the male inhabitants of the two represented metropolises. Thus, failure in the city is to be explored in both writers, determining their solutions to what Veblen calls “aberrant temperament” in those who can tolerate “the disesteem of their fellows” (25). Habitation in this cultural space will be established through the following key points: the very advancement in the city itself and the emulative patterns demonstrated by New Yorkers and Londoners resulting in different patterns of conspicuous consumption as part of this type of modern city culture.

I continue my analysis with the already mentioned highly competitive nature of consumption of this cultural space, which makes city inhabitants dream of escaping the confines of the metropolis. What New York invariably offered the mass users of the city was a job that was good enough for them to survive there, always hoping to upgrade it to a better one. However, with most of them, this remained an unattainable dream as intimated in Bud Korpenning’s case, who, walking down Broadway amidst urban chaos caused by abandoned construction sites, makeshift buildings and all sorts of small shops, bumps into a New York old timer. The stranger invokes sixty years of working experience as a proof of the unavailability of good jobs (MT 21). The sense of despair for the present and hope for the future is shared between two fathers – Ed Thatcher and a German immigrant, Mr Zucher. As they retreat into a cheap pub to discuss fatherhood and its responsibilities, Mr Zucher expresses his hope that “ven my poy drinks to his poy, it vill be champagne vine” (MT 8). Since the place does not entail privacy, they are overheard by the bartender who observes them as they are drinking beer. Ed Thatcher expresses his vision of the kind of girl he would prefer his baby girl to be – patriarchal

complying with a city code that is already obsolescent, retained in the memory of the immigrants, thus expressing his disapproval of modernity and the liberties with which it endows young women, marking a breaking point. This point is neatly captured by Fitzgerald's remark that "none of the Victorian mothers – and most of the mothers were Victorian – had any idea of how casually their daughters were accustomed to be kissed" (*This Side of Paradise* 64). The dynamics of advancing in the city as a mass cultural practice is made prominent by the bartender who joins the discussion. A previous financial crisis forebodes the forthcoming one a decade later, as he recalls the bankruptcy of a bank where he used to make his savings. Success in the big city as the ultimate act of consuming this culture is finally reduced to risking it all on a bold move: "Get a close tip and take a chance, that's the only system" (*MT* 8).

New York and America is the only place where "pecuniary success" is perceived as possible, resulting from hard work and a good job, which is a recurrent motif in the discussions of the immigrants Emile and Congo. They express the conviction that trying to advance in the city leads to commodifying everything as well as to feasible success: "in America a fellow can get ahead. Birth don't [sic] matter, education don't [sic] matter. It's all getting ahead" (*MT* 18). The social practice related to this culture meant a possible advance (getting ahead) in the New World with the old one posing restrictions, arising from abiding by old social codes. This shared conviction, glorifying glamorous success and denigrating despicable defeat, read societal advancement in the city like a coin one side of which spelt success and the other one failure as poignantly depicted against the commodified dimensions of the responsibilities of fatherhood in the following passage:

The street was a confusion of driving absintheblurred snow. The door of their apartment closed behind them. Chairs, tables, books, windowcurtains crowded about them bitter with the dust of yesterday, the day before, the day before that. Smells of diapers and coffeepots and typewriter oil and Dutch Cleanser oppressed them. Ellen put out the empty milkbottle and went to bed. Jimmy kept walking nervously about the front room. His drunkenness ebbed away leaving him icily sober. In the empty chamber of his brain a doublefaced word clanked like a coin: Success Failure, Success Failure. (*MT* 258)

The sensation of not realizing the American Dream when it is potentially available and tantalizingly accessible results in transforming the city inhabitants of the modern American metropolis into automatons (Mumford 179). Moreover, as remarked by Veblen, the major shortcoming of "pecuniary success" lies in the fact that it is related to "pecuniary emulation" (27), which always leads to frustration arising from the inhabitant's invidiousness and inability to reach a point of sufficiency, always aiming for a higher "pecuniary standard" (26). Success should not be perceived here as earning a living or surviving in the metropolis, which could be the definition of success for impecunious city inhabitants. As Veblen argues, once having reached a point of sufficiency set by a city inhabitant, he will push forward to another point "as high as the earning capacity of the class will permit" (76), thus leaving him permanently dissatisfied.

If we return to Congo's and Jimmy's definition of success, we will see the different points of sufficiency they have reached. For Congo, who is a waiter from France, and who sleeps in cheap rented rooms sharing them with others, the possibility for advancement in itself is what is valuable in America unimpeded by race and education, perceived as inhibiting factors in Europe. By contrast, we find Jimmy married to Ellen, who is a promising actress with a child (not his), but penniless and although he has the prestigious job of a journalist and lives in an apartment with a woman who is perceived as the symbol of male success in the city, he senses that this point of sufficiency is unstable. Neither the reassurance he receives from Ellen that his state of insolvency is temporary, nor the fact that he lives with an American symbol can stand in the way of Congo's catchy "getting ahead" as the main principle of inhabiting Manhattan spaces. The apartment is permeated with the stale smell of dust, diapers and coffee suggesting a routine incompatible with the spirit of the city. The clutter of dust in the rooms contrasts with the emptiness in his head, which registers the need for a change, but cannot provide a solution. The double-sided word success-failure tossed in his head is also a sign not only of the thin line between the two in the city, but also of one being the other at all times.

Regardless of the close-up snapshots taken of city inhabitants, they will exhibit the deeply ingrained urge for advancement in

the metropolis that has had its dehumanizing effect on them and has reduced them to the cogs in the machine maintaining the mechanism in motion. They are thus propelled to move forward perpetually towards their extreme mechanization, creating the dominant cultural space characterizing a machine-like city (Hvattum and Hermansen 44).

A strong inhibitor on the way to success, the traumatizing sensation of big money present everywhere and yet inaccessible to the majority of city consumers, for whom it has been reduced to the realm of nickelodeon (MT 248), is made prominent in the hail that “was spitting the pavements with fiftycent pieces” (MT 175). The city weather is presented as part of the mechanized face of the metropolis in a final cruel mockery at the efforts made by the city inhabitants to advance from lower to upper strata of society, the hail melting and turning into water.

The double-faced coin of city experience makes yet another manifestation – it is translated into success for some and failure for others. Low wages for the majority of the urban population and lack of city advancement on their part mean amassing a huge surplus value at the banks, which reads as enormous success for some at the expense of the utter ineptitude of the others to access higher points of sufficiency in consuming this cultural space (MT 327-8).

The different social practice of advancing in the metropolis as a mass cultural practice and Jazz Age culture, therefore, forms different representational spaces in the stratified society of the metropolis and renders cultural space divided: one of them seeking decadent spirituality expressed in music and dance (Fitzgerald, *My Lost City* 132) while the other is a mercantile social practice. Both of them represent different faces of Modernity and of the Jazz Age, containing privileged and underprivileged cultural space users. This division and consequent segregation of cultural space in the 1920s was expressed in different representations of space: means of transport, institutions, bars and restaurants, hotels, etc.

In spite of all these difficulties in the New York of the 1920s, the extant and potential opportunities made it the city of choice for many immigrants disillusioned with Europe:

“But what’s the matter?” “Lost my job that’s all... I won’t have to take any more off that guy. Come over and drink a coffee.” They ordered

coffee and doughnuts in a lunchwagon on a vacant lot. “Eh bien you like it this sacred pig of a country?” asked Marco. “Why not? I like it anywhere. It’s all the same, in France you are paid badly and live well; here you are paid well and live badly?” (MT 31)

What Congo refers to is the fact that with the explosion of urbanity in the USA, big cities would feature dominant business practices, effectively cutting off immigrants from the consumption of the Jazz Age as a liberating modernist culture in its financial side – expensive restaurants, fancy balls, reducing their eating practices in public places to the usual lunch wagon. The Jazz Age also featured the more repulsive, conspicuous consumption and reflected the decadent spirit of a consumerist age. Thus, their being largely excluded from it, in Dos Passos’s representations, also excludes them from experiencing its true spirit. As a result, external immigrants like Congo, Emile and Marco find themselves not only in a New World, but also on a New Planet where they miss out on everything that is happening around them, being compelled to work incessantly. They rent rooms in abject tenements and appreciate the fact that in spite of all their hardships, they are still earning better than back in Europe, and which ultimately may establish a more achievable level of sufficiency in them than in an internal immigrant like Jimmy Herf, who, although American also comes from Europe. Conversely, the chronicler of this cultural wave, Fitzgerald states that experiencing the Jazz Age equaled a mass culture. Still what he means by that is people who were representatives of his class or above, as he depicts them in *This Side of Paradise* (1920) and *The Beautiful and Damned* (1922), which corroborates his own statement that they were “the whole upper tenth” of the nation (*My Lost City* 137). However, as suggested by Susan Currell, he meant more than that: “Jazz was the beat and rhythm of unavoidable cultural change, a hybrid sound of the southern past and Industrial North,” which kept time “with Ford’s production line” (70). This definition of the epoch, as this analysis has demonstrated, is much better reflected by Dos Passos in his social novels than by Fitzgerald who made it his aim to focus on the lives of the *nouveaux-riches* and expose their hollowness.

On looking back on this period in “Echoes of the Jazz Age” in 1931, sobered up in its smoldering wake, Fitzgerald confirms the truthful representations of the newly-rich 40 years later and



their conspicuous consumption by Dos Passos. He makes these observations a couple of years after the release of *Manhattan Transfer* in a depiction strikingly similar to Dos Passos's animalistic rendition of them as well as Veblen's anticipating terminology of new barbarians, prior to the scene below by some two decades and a half:

There were citizens traveling in luxury in 1928 and 1929 who, in the distortion of their new condition, had the human value of Pekinese, bivalves, cretins, goats. (*My Lost City* 138)

The perceived segregation of consumption of cultural spaces is made even more prominent featuring the vociferous protests of city inhabitants contained in the space of the street, which is their allotted space for social practice in the metropolis (*MT* 216). The excessive nature of *pecuniary culture* on part of some leaves the other users of this space underfed. The division of cultural space also leads to divided social spaces – buildings and streets, the less financially powerful fed with the leftovers of advancement in the city. The social system, as a set of cultural codes, is perceived as discriminatory and the blood being lost to the bedbugs at night by the underprivileged, living in abject tenements is expanded as a notion to an oppressive social system. By its uneven division of cultural spaces, it leaves many users of these spaces wanting; reduced consumption resulting in their being consumed more by the city, which ultimately results in conflict.

I continue this analysis by examining the period in England 1850-1880, marked by intensive urbanization of the country and evolutionary theories, which affected all social spaces as well as its inhabitants. I, therefore, will compare the emulative patterns found in Dickens and Dos Passos revelatory of *pecuniary culture* practices.

With *The Origin of Species* released in 1859 and the subsequent *The Descent of Man* (1871), modernity was given the mechanism with which cultural and social spaces could be modified by rationalizing the mystery enshrouding these, and similar matters, marking the social space habitation of earlier periods. This rationalization of human existence was only borrowed by Darwin from another philosopher – Spencer in *Progress: Its Law and Cause* (1857), who, together with Nietzsche, were to have a profound

influence on the philosophy of many writers as well, for example, it is interwoven in the works of the American naturalist – Jack London. In 1903, he wrote *The People of the Abyss*, reflecting the urban conditions of the East End of London, which this American writer classifies as the exploration of “the underworld” (1). The book corroborates preceding accounts of abject squalor in the English and American metropolises by Mayhew, Booth and Riis respectively, confirming observations made in this study of Dickens and Dos Passos, seeing the metropolis as a re-enactment of the two-caste society of Herbert Well's *The Time Machine*.

Indeed, the works of the two philosophers – Spencer and Darwin affected profoundly people's mentality in England and across the Atlantic – the USA, being quick to be incorporated in other human sciences and impact social spaces in the big cities as well as the urban representations by writers such as Dickens. He was to recreate these modifications of societal development in his novels realized in the *co-present* of the preceding epoch 1850-1880 in England, bridged through this analysis to that of Dos Passos's 1880-1920 in *Manhattan Transfer*. These profound changes were not only preparatory for the transformations to follow in both England and the USA from the 1890-1925, but some of them could be considered to be already in the making.

As Theodore Hoppen claims, the relationship between evolutionism and theories of progress was an extraordinarily complicated one, “involving as it did an intermingling of scientific, philosophical, religious, and political considerations” (*The Mid-Victorian Generation, 1846-1886* 479). The fact remains that expressions such as *natural selection*, *struggle*, and *preservation* have transcended disciplinary boundaries and are now an integral part of sciences, politics, philosophy, etc. It is not hard to trace the transformation of these ideas into the capitalism of the middle and late 19<sup>th</sup> century, which imposed the *laissez-faire* economy, claiming perfection as being based on the idea that uncontrolled biological evolution eventually led to better adapted species, and if applied to finances and progress, that would translate as better and more advanced economy. By 1880, however, the Janus-faced manifestations of evolution-influenced theories in many sciences became painfully clear when connections were made to the brutalization of workers behind the mask of evolutionary economic

pretenses. Its influence was also extended to a disruption of the suffragists' claims for full equality of men and women, including voting rights owing to the supposedly inferior intellect of women to men (Hoppen 490), this perception being far from short-lived, as reflected prominently in Virginia Woolf's long essay "A Room of One's Own" (1929).

In spite of the gendered social public spaces these tendencies created, there can be no simple drawing of lines as regards the masculine or feminine occupation of private and public spheres. Moreover, it is widely acknowledged that women were able to adapt the language of domesticity to justify activities that were anything but private in nature (Tyrrell 140-169). As far as gendered social practice goes, Simon Morgan claims that "rather than being perennial outsiders... women were very much... testing, negotiating and remaking boundaries" (*A Victorian Woman's Place: Public Culture in the 19<sup>th</sup> Century* 4).

On the other hand, traditional forms of paternalism and deference did comprise the relations between husband and wife, father and daughter, but also involved those between master and servant, entrepreneur and worker. The *laissez-faire* economy created what was perceived as a three-tiered society. The lowermost position was for the working class – men and women occupied with physical work – "productive labor" (Veblen 28), whose effects could be seen on the workers' clothes – worn off and dirty, receiving daily or weekly wages. The middle class were next, who did mostly clean work – mental, not physical and were paid a monthly or a yearly salary. Finally came the elite or upper classes that did not work for money: the aristocracy or the landed gentry, their income coming from inherited land or investments (Mitchell 18) – the British leisure practitioners who made use of "nonproductive consumption of time" (Veblen 33). Returning to the use of time in the city and the sedimented layers of cultural space in different linear time, it could be useful to quote from Michael Ende's *Momo* (1973) – a bleak vision of human mechanization in the big city in Germany of the 1970s, featuring an explosion of postmodern consumerism, which led to the appearance of high-rise architecture similar to its appearance in London in the 1960s (Chapter 1). A similar sensation of the impetus to succeed and consume at all cost is painfully felt as

the city inhabitants are robbed of their own time by *time thieves* (the banks imposing a consumer society) invoking Veblen's idea of the use of productive and nonproductive time, thus generating equally meaningless representational spaces to the ones found in Dos Passos or Dickens:

Huge modern housing developments sprang up on the city's northern outskirts – endless rows of multistoreyed tenements as indistinguishable as peas in a pod. And because the buildings all looked alike, so, of course did the streets. They grew steadily longer, stretching away to the horizon in dead straight lines and turning the countryside into a disciplined desert. The lines of people who inhabited this desert followed a similar pattern: they ran dead straight for as far as the eye could see (25).

From the prism of creating a *co-present* in Dickens's urban representations, advancement in the city, while a salient feature in Dickens's novels of London, is part of the larger notion of commodity culture as the dominant cultural trend of Victorian England and is to be sought and analyzed in its manifestations. It is also to be compared and contrasted to the one consumed in the 1880s-1920s as represented in *Manhattan Transfer* with the appertaining conflict therein. Novels that could serve as case studies of the consumption of this practice in Dickens are *Nicholas Nickleby* (1838), *Dombey and Son* (1848), *Little Dorrit* (1857) and *Great Expectations* (1860). In these novels, we can observe that consumption of this cultural space, just as in Dos Passos, was not exclusively reserved for the male representatives of society (e.g. Kate [NN]). It is extended to representatives of all classes: the working class, middle and upper-middle classes – Mr Dorrit, Arthur Clennam, Mr. Merdle (*LD*) and Mr. Dombey, Carker (*DS*), Pip and Estella (*GE*). Unlike its equivalent in Dos Passos (an exception is Jimmy Herf), city advancement creates in Dickens an inner conflict within each one of the consumers of this practice, resulting from his overt judgmental attitude to it, which shows an earlier stage of development in England, also reflected in literary representations. Michelle Chapman, for instance, in her article "Charles Dickens' *Dombey and Son*" (1999) speaks of two worlds inhabiting this cultural space as well as of the two dimensional nature of its practitioners, which can also be considered valid for Dickens's middle and later urban representations:

The public, mercantile world of the 'House of Dombey and Son' is obsessed with wealth and power. In opposition to this, often completely reversing the value judgments of the public world, Dickens creates a private domestic 'fairytale' world, where the inner life of the spirit is allowed expression. Most of the characters in the novel share this double dimension. ["Charles Dickens' *Dombey and Son*"]

It is the capability and capacity of feeling of the inhabitants of both worlds that sets them apart from people like Mr. Merdle (*LD*) (historical counterparts in the USA would be Jay Gould and Jim Frisk of the 1860s), who can never be liberated from his obsession with money and business transactions, and reach a point of sufficiency, being the epitome of the money craze. By comparison, with the company "Dombey and Son" crushed, Mr Dombey is liable to reformation, thus reverting to pre-industrial sensibility. Overconsumption of this practice leads to exhaustion and expulsion from this cultural space. A similar fate to that of Mr Merdle befalls Carker who cannot escape the punishment of having consumed too much. Characters such as Walter and Arthur Clennam, who are to marry Florence Dombey and Amy Dorrit respectively, remain moderate consumers of the new cultural space by going through ordeals, trying to succeed, but not at all cost and, as a result, this cultural consumption moderation is rewarded. Mr. Dorrit (*LD*), just like Mr. Merdle (*LD*), cannot be saved, as he has become a prisoner to his obsession with transactions, business and amassing riches within the larger prison of *pecuniary culture*.

Unlike Dickens's overt condemnation of the excessive consumption of this type of culture, Dos Passos harbors a covertly judgmental attitude of it, extended to his portrayal of the consumers of Jazz Age. The perceptual prism adopted by him reveals a sensibility close to that of Dickens, favoring with humane traits city dwellers of the lower and middle classes, a fact that has not remained unobserved by critics like Edmund Wilson, who states:

For in the novels and plays of Dos Passos, everybody loses out: if he is on the right side of the social question, he has to suffer, if he is not snuffed out; if he is on the oppressor's side, his pleasures are made repulsive. (144)

What Wilson implies by the statement above is that Dos Passos portrays poor city dwellers as suffering because of what

the metropolis does to them – the impediments it puts to their advancing socially, which results in their restricted consumption of the mass cultural spaces of the city. The more socially advanced, however, do not fare better in their enjoyment of their privileges as they are lacking spirituality being naturalistically portrayed as ugly animal-like consumers of the industrial city. This shallowness in the portrayal of wealthy city inhabitants invokes T.S. Eliot's *The Hollow Men* (1925) as a biased pronouncement of spiritual hollowness in the rich, leading to Wilson's refusal to validate exclusivity of emotions and qualities inherent only in the "class-conscious workers and their leaders" (143). Dos Passos's stratified perception of spirituality and capacity of experiencing culture is thus consonant with Dickens's, suspected unintentional portrayal of hollowness in the *angelic daughters* inhabiting London such as Nell Trent, Amy Dorrit and Rose Maylie. In the case of the latter [Maylie], Schwarzbach sees it in her association with the world of the "city of light" expressed in well-illuminated inner spaces such as rich houses – Maylie's, a projection of Oliver's dreams of London. They lack the squalidness of the spaces surrounding them – the dark city of London, which feature endemic poverty (63), and she does not have to advance in the city as she is well provided for. Dickens's enforced spirituality on her loses out to her flaunting her apparent "pecuniary strength" (Veblen 70) in offering alms to Nancy and from a modern point of view, the premises she inhabits could be considered equally devoid of spirituality similar to illuminated spaces in Dos Passos's *Manhattan Transfer*. Dickens, therefore, presupposes that light in the house automatically equals spirituality (Chapter 1).

As in other aspects of modernity, Dickens remains divided in his portrayal of city advancement as the dominant social practice. On the one hand, he depicts the major consumers of this cultural space – the upper-middle classes and the very rich by showing them to be unfeeling, authoritarian and bent on success at all cost – the initial outlook of the corporate magnate rendered in animalistic terms by Dos Passos. On the other hand, their greed for usurping this cultural space is vindicated in a Shakespearean punishment – by death – Mr. Merdle. Mr. Dorrit, having shown himself unfit for reformation, unlike Mr. Dombey, who finally gives in to pangs of Victorian remorse, has to go as well. What Dickens does is



mix realism with romanticism and moralism in his treatment of culture consumption in general. He realistically presents it in the metropolis and then administers physical demise to the ones that indulge in excessive consumption, and consequently cannot be deemed capable of reaching saturation points. The protest against the segregated space of *pecuniary culture* with him is thus mainly contained within family circles where the female members of the family – Little Nell, Little Dorrit, Little Florence, in promoting their littleness, do their best to reform the male members of the family who have gone to excesses. *Pecuniary culture* consumption, which is excessive by default (Veblen 122), is likened to a disease with a lethal end – Mr. Merdle (*LD* 602-3). By contrast, with Dos Passos, the newly rich, remain largely unknown and their excessive business practices are never made so prominent. As a result, they fade out from the screen of what can be ultimately known, giving way to individuals like George Baldwin (*MT*) whose advancement in society can be traced and is well documented.

As both Dickens's and Dos Passos's big city inhabitants have realistic chances for reaching only the middle class, it is worth evoking Franco Moretti's synthesis of their predicament in Dickens where they occupy a middle space between "the arrogance of the West End and the physical violence of the Docks" (*Atlas of the European Novel 1800-1900* 117). As a result, with their movements in fictional space, they draw a reconciliatory map of a "third London: a sort of wedge, that holds the two extremes together"<sup>12</sup> (116). A common feature in both examined writers, identical with *pecuniary culture*, is what Franco Moretti calls "social overdetermination" in Dickens (108). It not only *intersects* the narrative (108), it is its driving force – this third space and its dimensions, forming the middle class to be analyzed in this and the remaining chapters.

Two examples from Dickens's novels of attempted appropriation of spaces containing societal advancement could be Nicholas Nickleby (*NN*) and Pip (*GE*). The former, just like George Bald-

win, has to fend for himself and make his way in the modern metropolis. He counts solely on himself unlike the latter, who attempts to advance in society by means of a sponsorship effectuated by a disguised benefactor – the convict Abel Magwitch. While trying to attain to a more propitious position in society, Pip courts an ice queen – the beautiful Estella, containing in her name the shining, coldness and distance of a star, and who symbolizes success. She can be the cold adornment to a successful consumer of this cultural space, the unintelligent, but wealthy Bentley Drummle. In the first version of the novel more modernist tendencies take the upper hand in the *denouement*, Pip and Estella staying apart till the end as two different worlds after Pip's not fully successful attempt at societal advancement. In the second version, residual Victorian influences come into play, the novel ending on a promise of marriage between the two.

I begin my analysis of the cultural practice of pecuniary emulation in Dickens's representations of its meager consumption, the bleak prospects of which are synthesized cynically for both Kate and Nicholas by their hypocritical uncle Ralph. He truthfully sums up their slim chances of employment in London, accentuating the importance of a certain level of competence required of the city inhabitant:

"I say," repeated Ralph, tartly, "let him get that situation, and his fortune is made. If he don't like that, let him get one for himself. Without friends, money, recommendation, or knowledge of business of any kind, let him find honest employment in London, which will keep him in shoe leather, and I'll give him a thousand pounds. At least," said Mr Ralph Nickleby, checking himself, "I would if I had it." (*NN* 42)

What follows is the detailed tracing of Nicholas's attempts at occupying a more advantageous position in society. It is a process during which he becomes aware of the competitiveness underlying every single one of them: "so many people... could earn a livelihood in London, and that he should be compelled to journey so far in search of one" (65). According to statistics, employment in London of the epoch was more than precarious constituting less than 46% of the total population of the metropolis, 30% of whom were women, thus confirming Dickens's representation of hardships in the way of societal advancement (Ball and Sunderland

<sup>12</sup> More information on the third agent of the narrative in Dickens, comprising the idea of the middle class, which forms the space of a third London is to be found in the chapters "Stories of the Third" and "The Third London" (*Atlas of the European Novel* 105-110, 115-124)



61-70). Nicholas's attempts to find a decent room to rent equally meet with frustration as the number of city inhabitants willing to do the same seems to be enormous. At the same time, the bleak outlook of the room itself, as discussed in Chapter 1 of this study in passages from *Sketches of Boz*, provokes a continual replacement of tenants, the dire conditions remaining identical for each single one of them (NN 248).

Advancing in society in the modern metropolis of London as regards securing the prerequisites of such cultural practice: a place to live and a place to work, is an equally harrowing experience identical to its counterpart in Dos Passos's representation. As in Dos Passos's city, this practice for the ordinary consumer translates into a wasteful experience of temporary occupation of low-wage jobs, frequent lay-offs, scrimping and scraping an existence leading to the physical demise of the consumer:

"What could I hardly be expected to undergo?" asked Nicholas, raising his eyes. "Show me, in this wide waste of London, any honest means by which I could even defray the weekly hire of this poor room, and see if I shrink from resorting to them!" (NN 268)

Nicholas's grievances stemming from insufficient practice in this cultural space are shared by his sister Kate as well whose choices of occupying a higher position are also severely limited (274). She also seems to be the one to provide the best summary of the toll of the heavy urbanization of England due to farmers' bankruptcies and loss of agricultural jobs in the 1840s when she states that the metropolis as a social and financial environment holds no alternative for the underprivileged:

"Towards the city," replied Kate. "The city!" cried Miss Knag, regarding herself with great favour in the glass as she tied her bonnet. "Goodness gracious me! Now do you really live in the city?" [...] "Reduced—I should say poor people," answered Kate, correcting herself hastily, for she was afraid of appearing proud, "must live where they can." (291)

As Nicholas Nickleby lacks the business qualifications of George Baldwin to succeed in the metropolis and is an internal immigrant (coming from the country to the city), he, objectively, should be allotted the same fate as Bud Korpenning, who begins his futile attempts at occupying a better position in this

cultural space on the same premise. The same holds true for his sister Kate. The application of Veblen's analysis of pecuniary emulation underscores this problematics in Nicholas and Kate. Despite Nicholas's professed readiness not to shun any kind of work in London, he attempts to occupy positions exceeding his qualifications or, more precisely, the complete lack of them, thus evoking dialogically the opening lines of *The 42<sup>nd</sup> Parallel*. These lines categorically accentuate the near impossibility of the task across the Atlantic:

The young man [...] must catch the last subway, the streetcar, the bus, run up the gangplanks of all the steamboats, register at all the hotels, work in the cities, answer the wantads, learn the trades, take up the jobs, live in all the boardinghouses, sleep in all the beds. One bed is not enough, one job is not enough, one life is not enough. At night, head swimming with wants, he walks by himself alone. No job, no woman, no house, no city. (v-vi)

The issue with work in the big city is rendered with striking lucidity in the perspective that a young able-bodied man has in the big American city. No qualification is enough in itself. A job seeker must have many and excel in them, as well as work in many jobs to make ends meet. Nicholas's deficiencies in this aspect are augmented by a reticence despite all pretenses, which is explained by Veblen:

...repugnance to all futility of effort which belong to man by virtue of his character as an agent do not desert him when he emerges from the naïve communal culture where the dominant note of life is the unanalysed and undifferentiated solidarity of the individual with the group with which his life is bound up (27)

Nicholas's advancement in London driven by "propensity for achievement" and "repugnance to futility" as the undelying economic motive in seeking objects of proximity where he can exercise pecuniary emulation (27) is rife in issues arising from his rural background. They are expressed in overt insouciance concerning real success in the city as if he were aware of the fact that he should be entitled to a Victorian compensation for his underachievement.

Emerging from a small community outside London, Nicholas has to urbanize himself fast in the big city without the assistance

(moral or financial) he would have received in his natal community as his uncle Ralph has received enough of urbanization in London not to offer Nicholas any real help. If we apply Veblen's universal definition of emulative advancement in the city to Nicholas's progress in London, we will see that he cannot be perceived as willing to attempt any kind of job. It is by miracle, and it happens in large amounts in Dickens's London, that he manages to secure a job as an assistant at the Dotheboys Hall. He falls out with his master and in his subsequent search of employment is about to fail as he invokes "such squeamishness as is common honesty, and so much pride as constitutes self-respect" (268). Nicholas's insistence on the "honesty of the means" by which he should advance in London without qualification is rewarded by yet another miracle – he is offered the job of a French tutor with a native speaker's proficiency (269). The sense of "pride" to which Nicholas refers in his conversations with Newman is very different from the "emulative pride" (28) in the worker, that Veblen speaks of, and renders Nicholas a rather hard contender for a successful man of labor in London. This conundrum also prompts Dickens to provide an explanation in which he admits that Nicholas is perceived as being rather "incumbrances than otherwise in raising families" (270). What Dickens suggests is that Nicholas was cut out to be a "gentleman," not an ordinary young man (270). Moreover, the British writer states that, "he would resent an affront to himself, or interpose to redress a wrong offered to another" (270) from a sheer spirit of chivalry. In the same vein of thought, Veblen adds, "it is only the high-bred gentleman and the rowdy that normally resort to blows as the universal solvent of differences of opinion" (163). As Nicholas boasts self-respect, pride and honesty, he can only be categorized as a "gentleman" and as such, he is entitled to a Victorian reward of legitimizing his "gentlemanly" status in society through high pecuniary emulation. Nicholas's nature is to be associated with his reluctance to go beyond his sense of self-respect – be employed in menial service, which he automatically excludes as unmentionable and "uncleanly" (Veblen 29).

The presence of a repentant uncle – Ralph, however, who conveniently puts an end to his life, allows for a typically Victorian resolution of conflict: both Nicholas and Kate are finally allowed access to a higher position in the space of commodity

culture, occasioned by their urge for advancement in society. They profit from his inheritance and succeed in marrying their beloved – Madeline and Frank respectively. They ultimately fail in the endless search of a good job as Dickens fails to provide a convincing rationale of this possibility and has to resort to gold-hearted businessmen – the Cheerybles, doling out "generosity and geniality" in the form of an unrealistic salary for Nicholas (Schwarzbach 66). Having become their spouses' social equals, the brother and sister advance to a middle-class position similar to the one occupied by George Baldwin (*MT*).

Just like Nickolas Nickleby, Pip (*GE*) attains to a better position in society thanks to the sponsorship effectuated by the convict Abel Magwitch, who takes the place of the missing repentant uncle. As Pip experiences moral scruples in continuing to benefit from the support of his benefactor after the convict discloses his identity, he finds himself in a vacuous space (*GE* 376). It is produced by the fact that he, like Nicholas (*NN*), is unable to advance in society by any other means and win the prize – the symbol of success in commodity culture – the ice-cold Estella. Consequently, he becomes deeply indebted and, as he remains the newly made gentleman (in Victorian terms) that the noble convict desired him to be, he finds himself facing imprisonment due to insolvency to be saved at the last minute by the financial help of his deceased sister's husband – Joe the blacksmith.

Despite featuring an intensely business-like social space, where the city inhabitants are driven by motives connected to societal advancement and financial appropriation, money being present in all their discussions, actions and thoughts, Pip is a typical representative of the two-dimensional character of the Victorian city dweller in Dickens. He flaunts a stern business attitude related to transactions and amassing money as a consumer in the vague terms of the "gentleman" he is to become, which may be explained simply by spending without working. He strives for the acquisition of the symbol of this cultural practice – Estella, who is very different from Ellen (*MT*) in that she is unable to fend for herself in the English metropolis, although she shares her coldness of heart and seeks a marriage for money. Pip, however, being a ready-made gentleman, refuses to benefit from financial support based on crime.

In terms of societal advancement as a cultural practice, we could say that Estella marks the pre-modernist sensibility of a Victorian Cinderella, who has to find a wealthy husband and to resolve the problem with her underprivileged status of an orphan. On the other hand, she seems to reciprocate Pip's amorous sentiments for her and proves that by being honest with him, giving him ample warnings of her lack of heart, as well as by intimating on various occasions that, in fact, she prefers him to many others, who are rich but lack his sensibility of a perfect gentleman. Both she and Pip initially reject the Victorian influences around them with which they have grown up – Joe and Biddy, and Miss Havisham respectively. Later on, however, they both suffer from the Victorian remorse syndrome – Pip returning to the graces of Joe and his new wife Biddy and Estella by turning to Pip. Thus, all hope for a marriage between them appears to be hanging in the air – a Victorian return and a modernist advancement of her character at the same time as Pip stands in a direct relation to both worlds – the old and the new one. Unlike Pip, however, Estella is a more modern city dweller, and so accepts the inheritance from Miss Havisham, who has blighted her childhood, raising her to be cold and unfeeling, but preparing her better for the colder sensibility of the forthcoming epoch. By contrast, Pip acts as a more Victorian consumer, being overly self-conscious, consulting all his actions against a social code of Victorian values already becoming obsolete.

In view of the pecuniary emulation patterns mentioned so far, it is appropriate to compare briefly the “uncle” figure as a vehicle of city progress for Nicholas Nickleby (*NN*), Jimmy Herf (*MT*) and Karl Roßmann (*Amerika*). The three novels portray the “uncle” as a person who feels obliged to help his nephew in urban distress.

In the case of Nicholas, he refuses assistance from his uncle, which is not really given and which is perceived as a hindrance and mockery rather than real help, being aware that Victorian gentlemanship should be rewarded. Otherwise, such behavior should only be interpreted as irresponsible, which brings us to Dickens's suggestion that Nicholas may not be considered a marriage party by women while employing his chivalric and squeamish spirit in the city in regards to employers and jobs on offer. Finally, Nicholas through a sequence of Dickensian conceits

occupies his *due* position of a middle-class gentleman, which is his point of pecuniary sufficiency.

Jimmy refuses help from his uncle, which is real, as he wants to pursue his own interests in the city fully conscious of the fact that there will be no reward for such a course of actions and he will have to prove himself on the ruthless job market in the metropolis as a man of many accomplishments. As it can be expected, this decision can only lead to a self-quest and self-discovery, which should be interpreted also as self-sufficiency. It is a reinstatement of the self-reliance of the previous epoch as propounded by the transcendentalists Emerson and Thoreau. It can be viewed also as a resurrection of traditional American culture inside the individual, which enters into conflict with the principles of pecuniary emulation in New York, and so Jimmy has to leave the city as a foreign inhuman construct, the way that Thoreau did.

Karl is an interesting example of Kafka's unfinished *Amerika* in that the novel builds up on Dickens's work by exploring the wonders of modernist surreal situations in the city anticipating postmodernist trials of the self against unresponsive mysterious institutions in the metropolitan labyrinth. The city exploration is again unlocked after the main protagonist falls out over trivial matters with his uncle Jacob, who is a senator. Karl can also be considered a postmodernist character (Hassan 278) as he cannot be bothered by pecuniary emulation, the link with which is broken after his uncle turns him out. He has come to America not to succeed there, but to explore its labyrinthine ways.

As both Dickens and Dos Passos give a prominent place to consumption of cultural spaces, and mainly the emergence (Victorian England) and thriving (Post-Victorian America) of business-based urban activities as a system of values connected to social advancement in the modern city, their resolution to the conflict arising from unequal cultural consumption is vastly different. While urban representations in both authors remain modern in their rendering the habitation of the latest cultural space developments in London and New York, Dos Passos's representations reveal this space as rather fixed, with movements within the middle of it – a modernist sensibility of more stable consumption of this cultural space, preordained by a financial distribution of assets. It has already taken place allowing

the relatively longer existence of the space itself and reveals pecuniary emulation as linked to consumerist culture expressed in conspicuous consumption and leisure. By contrast, this space with Dickens is much more dynamic due to his dual treatment of modernity as simultaneously looking ahead and looking back allowing for occasional pre-modernist movements from bottom to top and vice versa as well as occasional modifications to the middle levels of consumption. This pattern of pecuniary emulation results in a Dickensian repression of commercialism (John 157), which does not lead to conspicuous consumption, but to commodity culture.

## 2.2 Culture and Verbal Expression: The Talk of the City

As we can speak of the rhetoric of the city, alluding to the symbolic functions of representations of space, which determines the resulting representational spaces as lived urban experience, we could also speak of the city as rhetoric (David Fleming, *City of Rhetoric*) referring to the relationship between “public discourse and built space” (xi). This discussion refers more precisely to the stratification of urban spaces and the resulting verbal portrait of the inhabitants of these spaces, representative of the verbal expression as a distinctive feature of the consumption of public culture space (the cultural transformations associated with cities, media and consumption). If we recall Noam Chomsky’s catchy phrase of language as being the “mirror of mind” (*Language and Mind* 67), we can see the way in which the city inhabitants talk and the content of their talk as an expression of the imagined metropolis through verbal culture.

Both in Dickens and Dos Passos, the consumption of this social space is stratified and we can trace this stratification from articulation of urban myths and legends. It often ranges from parables among the poor to talks related to money and business matters with the middle classes, total loss of meaningful articulation with the very rich in Dickens and loss of the ability to articulate in Dos Passos. This description of the verbal expression observed in both is very logical, as money and the means of obtaining it is the main subject for discussion with almost everyone in the city. The ones having it will have much less to discuss by comparison to those who are still trying to obtain it, a conviction shared by another New Yorker

in the examined timeframe – Lily Bart: “the only way not to think about money is to have a great deal of it” (Edith Wharton, *The House of Mirth* 110). She illustrates better than Dickens’s and Dos Passos’s urban inhabitants the perception of life in the metropolis as gambling. This verbal dimension of public practices deserves special attention because it takes up a considerable place in the social practice of the city inhabitants, occupying a substantial part of the examined urban representations.

When discussing verbal expression, we should think of the discussions, carried out between the city inhabitants – outer talk (dialogues), inner talk (monologues) being excluded from this analysis, as they do not reveal city talk related to social practices. Verbal expression is seen as gendered and is deemed expressive of the urbanity and modernity of the city inhabitants uttering it.

I begin the survey of this mode of expression with Solomon Gills and his nephew – Walter (*DS*). Solomon works in a make-shift house – his shop and is curious to know more about the office where Walter works – the company of “Dombey and Son” as a representation of urban space of high modernity (*DS* 45). This scene contains the conversation between two low-income male members of the metropolis of London. The association of a city inhabitant with work in the city is considered an indicator of identification with the city, and the place of work – the firm is perceived as an urban space that provides the social practice necessary for the city inhabitant so he/she can function in the city according to the actual social urban code. Working in a firm is also deemed the initiation of a city dweller to business practices as well as the beginning of a climb in company hierarchy, which could be an auspicious start for a young city inhabitant: “We are men of business. We belong to the City. We started in life this morning” (45).

The onset of corporate business certainly meant the demise of small shops and Solomon Gills acknowledges this fact – a world that has suddenly changed its social code with the outset of business relationships in the industrial city and the altered commodity items in circulation in the city (*DS* 48). He then goes on to consume a commodity – wine fantasizing about it. This romanticizing and mythologizing of commodities is indicative of the way they are perceived by low-income consumers, thus



creating a representational space of their consumption, which is, in fact, a parallel, imagined reality to the much more prosaic one in which the actual consumption of these commodities is taking place:

“Think of this wine for instance,” said old Sol, “which has been to the East Indies and back, I’m not able to say how often, and has been once round the world. Think of the pitch-dark nights, the roaring winds, and rolling seas.” “The thunder, lightning, rain, hail, storm of all kinds,” said the boy. “To be sure,” said Solomon,—“that this wine has passed through. Think what a straining and creaking of timbers and masts: what a whistling and howling of the gale through ropes and rigging.” “What a clambering aloft of men, vying with each other who shall lie out first upon the yards to furl the icy sails, while the ship rolls and pitches, like mad!” cried his nephew. (*DS* 49-50)

The subject of the sea and seafarers starts off Walter who immediately recreates a romantic sea story as a follow-up to the romanticized representation of consumption of wine as a proliferating metaphor through the displacements it describes (de Certeau 117). The shop where the conversation takes place is covered in sea-faring relics: model ships, maps and other related to the subject paraphernalia, which renders the shop old-fashioned. It is very different in its contents from the modern offices of the company “Dombey and Son,” which features chequebooks, bills, typewriters – the complete set of modern office inventions, referred to as tokens of wealth by Solomon (45).

Male city inhabitants of the middle class are prone to discussing anything in financial terms – money and transactions. The following quote illustrates Pip’s business culture talk as he has already entered this class:

“I think I shall trade,” said he, leaning back in his chair, “to the East Indies, for silks, shawls, spices, dyes, drugs, and precious woods. It’s an interesting trade.” “And the profits are large?” said I. “Tremendous!” said he. I wavered again, and began to think here were greater expectations than my own. (*GE* 182)

Just like with Dos Passos’s representations of similar talks between city inhabitants (*MT* 8), there is the conviction that everything can be resolved upon a cast of the dice – [Herbert to Pip]: “Then the time comes,” said Herbert, “when you see your

opening. And you go in, and you swoop upon it and you make your capital” (*GE* 183). Further distinctions between the talk of the urban rich and urban poor can be determined in the exploration of mythologized language by Ronald Barthes in *Mythologies* (1972) in determining the political essence of myth:

Statistically myth is on the right. There, it is essential; well-fed, sleek, expansive, garrulous, it invents itself ceaselessly. It takes hold of everything, all aspects of the law, of morality, of aesthetics, of diplomacy [...] The oppressed is nothing, he has only one language, that of emancipation; the oppressor is everything, his language is rich, multiform, supple, with all the possible degrees of dignity at its disposal: he has an exclusive right to meta-language. (Barthes 149)

This discussion of politicized myth can be applied to a number of passages from *Manhattan Transfer*. In one of them, James Merivale, a top bank executive boasts the enormous success of the bank in a metaphor-laden speech (*MT* 327-8). His talk is illustrative of the complacent attitude of the top managers of emerging corporate capitalism, embodying Barthes’s idea of politicizing myth and the appropriation of the right to metalanguage by the well-off, expressed in outlining the achievement of the bank and identifying with corporate and state ideology (Barthes 151). His professed loyalty to his wife, mother and flag is indicative of the void lying between the ordinary city inhabitant and the state as a set of institutions. Moreover, the emotional deliverance of the speech in question illustrates the effect money has on the modern city inhabitant, being a strong stimulator of emotions as opposed to the lack of emotions in the every-day business-like interactions of the city dwellers. By contrast, the protesters on the street of the American metropolis are left with the recourse to transitive language (Barthes 146), aiming to reshape reality in a language barren of myth, but rich in concrete imagery:

A MAN is shouting from a soapbox at Second Avenue and Houston in front of the Cosmopolitan Café: ... these fellers, men ... wageslaves like I was... are sittin [sic] on your chest... they’re takin [sic] the food outen [sic] your mouths. Where’s [sic] all the pretty girls I used to see walkin [sic] up and down the boulevard? Look for em [sic] in the uptown cabarets... they squeeze us dry friends... feller Workers, slaves I’d oughter [sic] say... they take our work and our ideers [sic] and our women. (*MT* 216)

The last two examined passages from *Manhattan Transfer* are connected to Barthes's idea of production of myth being related to the dissimulation of reality in the well-off advanced city users, concealing this fact (327-8) and replacing it with traditional ideological identity (the family, the national flag). By contrast, the ghostly raving underconsumer, forced to take this position by his poor performance in societal advancement in the city, resorts to the open language of revolution, thus abolishing myth (*MT* 216) leading to the production of speech, which is "poor, monotonous and immediate" (148). The resulting myths are "threadbare: either transient, or clumsily indiscreet" (Barthes 148).

Unlike the talk of the male inhabitants of the city, which is often exuberant featuring business transactions and finances, or is alternatively politically colored, praising or denouncing the status-quo, the female talk is typically much more subdued and centered around the home:

"And the child, you see," said Mrs Chick, in deep confidence, "has poor dear Fanny's nature. She'll never make an effort in after-life, I'll venture to say. Never! She'll never wind and twine herself about her Papa's heart like—" "Like the ivy?" suggested Miss Tox. "Like the ivy," Mrs Chick assented. "Never! She'll never glide and nestle into the bosom of her Papa's affections like—the—" "Startled fawn?" suggested Miss Tox. "Like the startled fawn," said Mrs Chick. (*DS* 59)

This is a conversation between middle-aged women and while, their conversing does not feature high adventures on the seas or disagreement with the modern city conditions, it is mainly connected to matters of the heart as an antipode to the "matters of the brain," the preferred realm of discussions by male inhabitants of the metropolis. Still, even in talking about feelings with Dickens, women are supposed to subject them to auto-censorship, moderation being considered the norm as regards all aspects of life, reducing diminutives and endearing terms of address.

As for sibling rivalry between sisters, Dickens shows a classical example in *Little Dorrit* of a more eager *pecuniary culture* user – Fanny and a Victorian *angelic daughter* – Amy revealed in the following quote featuring their different verbal practice:

"I am so sorry—don't be hurt—but, since you ask me what I have to say, I am so very sorry, Fanny, that you suffered this lady to give you

anything." "You little Fool!" returned her sister, shaking her with the sharp pull she gave her arm. "Have you no spirit at all? But that's just the way! You have no self-respect, you have no becoming pride." (258)

Naturally, the rivalry in question is not over a male city inhabitant, but is a clash of opinions over matters concerning the family, which is revelatory of Amy's docile self-sacrificial stance and Fanny's belligerent selfish attitude. Sibling rivalry is thus featured as that of "shrieking sisters and bawling brothers" typical of Victorian urban representations (Ofek 213-218).

Mixed gender talk with Dickens almost always reveals paternity exercised by men towards women – daughters, relatives, servants, the talk being related invariably to family matters featuring women as the implicit leading party in their attempt to reform men, inducing them to reduce their consumption of urban spaces. One of the few exceptions is manifested in the conversations between Pip and Miss Havisham (*GE*) where the roles are reversed. Initially, while he is still a child, she administers to him a cold patronizing matriarchal attitude invested in her age and financial supremacy as well as in a covert hatred for men due to an unfortunate love affair, the attitude being subject to change with Pip becoming a young man. Perhaps the closest gendered talk comes to neutrality and equality, with mutual respect for both genders – a clear modernist development rejecting the manacles of paternity, are the conversations between Pip and Estella when they become their true social equals – both orphans in the beginning and of medium means towards the end of the novel.

As far as verbal expression goes in the represented spaces with Dos Passos, we can observe paternal relations between men and women almost completely gone. Men-to-men talk is typically connected with money appropriation, but not as exaggerated as the case is with the the urban representations in *Dombey and Son*, *Great Expectations* and *Little Dorrit* where every subject is almost invariably reduced to transactions or it is exclusively related to money in one way or another. There is a difference between the way low-income city inhabitants and top consumers of business practices are shown to converse, the low-income ones being more articulate, resorting often to urban legends (Marco, Congo, Emile [*MT*]), a similar link to the representation of this class found in Dickens. Representatives of the middle class with Dos Passos

are shown to be very articulate with many spatial and cultural references in their talk (George Baldwin [MT]), usually adept consumers of the Jazz Age culture featuring strictly business talk among peers and sentimental talk as regards representatives of the other sex – Elaine.

As for women, they are portrayed as equal to men in all aspects including professions in love – Nelly to George Baldwin, etc. With Dickens, this privilege being almost exclusively reserved to men – Pip to Estella, John to Amy Dorrit, Walter to Florence, David Copperfield to Dora Spenlow or Agnes Wickfield, etc. Where the situation is inversed, the love sentiments from women to men are subdued and rather implied than openly demonstrated – Biddy to Pip, Amy Dorrit to Arthur Clennam, Florence to Walter.

This significant change is the result of the breaking-up of paternity relationships especially between the two sexes in the city as a direct result of women advancing further in society, and thus becoming men's equals. This new social gender order does not exclude women helping men who have found themselves in a difficult situation as the example with Ellie and Jimmy goes to show (MT 258); demonstrating independence – Nelly slamming the door in George Baldwin's face when he refuses to commit more to her (MT 61).

Casual conversations between people of the middle class feature the glib talk typical of inhabitants in the modernist city, who use colloquialisms, which in Dickens's urban spaces would be interpreted as a marker of poor education. In Dos Passos's metropolis, speakers are liberated from such Victorian prejudices, their conversation running smoothly, touching on many subjects and not going in detail anywhere, reflecting the relaxed smug disposition of adept users of urban practices. Potentially more propitious job career opportunities are also brushed on in a fleeting glimpse, creating a sensation of the speakers not being able to keep abreast of the speed characterizing the dynamic urban spaces in the metropolis. As no topics are exhausted, they flit from one to another in a way similar to someone leafing through magazines, passing a comment or two on a catchy article title, without even bothering to read the whole article (MT 63).

There is a considerable difference between this kind of talk and the quoted discussion between Pip and Herman (GE 183). In

the previous talk one of the two interlocutors enters into details about how he is going to accumulate his riches, this act being considered essential for adding substance to the discussion where a topic would be expected to be more or less exhausted in a talk. Another important feature is the inequality of the two interlocutors in the excerpt from Dickens, one of them domineering the other by demonstrating the confidence of knowing how things are done and what the road to success is, the other one emulating him.

As less adept consumers of business practices, occupying a lower level of *pecuniary culture*, the low-income city inhabitants of the American metropolis are facing daily the intrinsic dilemma of their prolonging their stay or leaving the city (similar treatment can be found in Dickens's urban spaces in *Oliver Twist*, *Nicholas Nickleby*, *Great Expectations* and *David Copperfield*). Much more drastically, the inhabitants of the American metropolis are unable to go back to where they have come from, as the discussion on the subject, held between Bud Korpenning and another bum in a dormitory goes to show. The city holds a potential promise for a great advancement for anyone, yet empirically this realization of success remains for the great majority the classic case of the unrealized American Dream:

"Been long in the city?" "Ten years come August." "Great snakes!" [...] Bud lowered his voice: "Funny, it's years I been thinkin an wantin to come to the city. ... I was born an raised on a farm upstate." [...] "What d'ye do all this time in the city?" "I dunno. ... I used to set in Union Square most of the time, then I set in Madison Square. I been in Hoboken an Joisey and Flatbush an now I'm a Bowery bum." (MT 102)

This conversation, just like many others between low-income city consumers, is more exhaustive of the subject as Bud resorts to minute details exhibiting dire proof of father-to-son abuse in support of his appropriating the space of the mentioned squares as the place of exercising his social practice of a permanently unemployed homeless city inhabitant. For him the place of departure – the farm only remains a seemingly bucolic place, but under the surface, a place of child molestation (102).

I finish my review of city talk in the two writers by invoking Schwarzbach's analysis of the effect of what he calls "public nature of American life" (86) in the observations Dickens makes in

*Martin Chuzzlewit*. He sees a curious externalization of American character in the way Americans talk in the novel, expressive of “public opinions and dogma” (86) or as he states:

Americans believed their own cant. For there is no inner life for Americans to mask, and though this is in one sense more honest, as they are hiding nothing, in another it is far more frightening in that there is nothing to hide. The linguistic implications are most frightening of all: it is impossible to tell the difference between a lie and the truth, since all statements have only surface meaning (86).

Dickens’s observations in the novel seem to reflect a tendency, which was to lead to the portrayal of the legless young man with a blank face in the streets of New York stranded in a flow of a mechanical motion of a legful faceless crowd (Chapter 1). This blankness of thought that Dickens observes with the Americans can be related to Dos Passos’s portrayal of the city dwellers of New York. As the latter seems to suggest, there is no difference between *a lie* and *the truth* as the metropolis cannot be conceived of or perceived in clear-cut monovalent terms. Closer observations, however, have revealed more similarities than differences between the portrayals of verbal expression in the two.

Urban talk in both is thus seen as a verbal portrait of the city, revelatory of the city inhabitants’ talk being linked to the consumption of business practices. As a cultural space, it presents a reimagined metropolis by the city dwellers of the represented spaces in both writers, which operates as a parallel representation to the one provided by the author, thus creating urban heterotopias in their representations of both physical and mental spaces in a captured moment in time.

### 2.3 Crime and the City: London and New York

Crime can be related not only to urban, but also to rural spaces, however, its presence in this chapter is seen as a frequent resolution of conflict in Dickens’s and Dos Passos’s represented city spaces. It is also without a doubt that crime is an aspect of culture, a reaction within cultural space of different cultural beliefs, or culture differences. It is on this premise that crime will be traced and analyzed in Dickens and Dos Passos. When speaking of crime we should also speak of punishment and the way it is administered, a subject explored by Clive Emsley in what he sees

as a segregated practice of administering punishment in Victorian England, so he states the following:

It is clear, however, that ‘gentlemen’ monopolised the judicial benches, and a brief glance through any court records will show that, in general, people from another social class monopolised the dock. (15)

The fact that more city inhabitants from the working class than the other classes found themselves convicted does not necessarily mean that the law was always interpreted in favor of the well-to-do citizens. Clive Emsley gives ample evidence of the fact that the law was not infrequently on the side of the underprivileged. The fact, however, remains that crime was much more common among the representatives of the lower classes than among the middle or upper classes of society, petty crime being much easier to detect than fraud or embezzlement (142). On the other hand, he attributes petty crime – an increase in theft to the fact that it was brought about by necessity in the years of dearth – the beginning of 19<sup>th</sup> century (25). While the reasons for crime can certainly be sought in insufficient city consumption, it is a fact that crime as a phenomenon could not be explained by just this premise alone.

Evidence in support of under-consumption as a main factor for city crime of Victorian England can be found in a number of studies such as *The Seven Curses of London* (1869) by James Greenwood, where the author gives numerous examples of corroborative evidence of Dickensian London in relation to crime. He sees crime as resulting from the dire conditions of a significant number of city dwellers among whom their most vulnerable members – the children:

It is an accepted fact that daily, winter and summer, within the limits of our vast and wealthy city of London, there wander, destitute of proper guardianship, food, clothing, or employment, a hundred thousand boys and girls in fair training for the treadmill and the oakum shed. (1)

The claim above is also supported by Jeannie Duckworth in *Fagin’s Children* (2002) who delineates the plight of the children in the 19<sup>th</sup> century stating that crime and poverty “were inseparably associated and most of the young who suffered gaol sentences were victims of poverty; wholly uncared for by family, church or state” (ix).



I argue here that crime in the urban representations of Dickens and Dos Passos is directly related to the uneven consumption of *pecuniary culture* as vital for the survival of the city inhabitant in the times of *laissez-faire* economy, thus corroborating and adding to the quoted sources above. I begin my survey of the crime scene in the represented spaces in Dickens and Dos Passos with Dos Passos's representation of crime.

Crime with Dos Passos tends to be portrayed as an inherent feature of the big city whose perpetrators remain largely unknown. It is depicted as an urban hazard, a detrimental factor like city pollution or chronic unemployment. A force of its own, it remains invisible until the last moment. It is only then that its manifestations give a brief-lasting shock to the ones present on the crime scene. The others find out about it through the media: the newspapers. After the initial reaction of revolt, the city inhabitants resume their usual routines and the case is quickly forgotten until a killer strikes again. The city inhabitants regard murder as a contingency, an irrational agent of urbanity whose effects are similar to the ones of a tornado – destroying some homes and leaving others in the immediate vicinity intact. The bodies of the victims are hidden in secluded places, thus turning the latter into lots on the city map infested with crime and marked as places where crime poses a higher hazard. On the other hand, the crime scene can potentially be any place in the city, the criminal act itself turning the area in the vicinity into an urban space fraught with fear.

In one of the discussed crimes (*MT* 295), the perpetrator of a murder is a black man possibly reacting to the perceived supremacy and more advantageous positions occupied by representatives of the white race in the city. Five decades after the Civil War was over in the USA, the blacks still experienced difficulty integrating into a society dominated by whites, which meant a reduced number of job opportunities for them, as well as less paid positions. These positions were typically taken by blacks or newly arrived immigrants – usually white, resulting in racial conflicts at the work place and racially induced crime. These conflicts may be viewed as based on racism and religious discrimination in the consumption of *pecuniary culture* locked in post-Civil War America.

Crime in New York is portrayed as an immanent trait of the metropolis, part of the social practice of every city resident who

learns about it from the newspapers or from neighbors or friends. Jimmy Herf experiences it as an outer projection of his failure to integrate in the city alongside with a number of immigrants making the news in the newspapers. He sees this experience as a loss of 20 years, and is himself seen in a similar manner by the report in the newspaper. In this case, it is an imagined re-enactment of his predicament with the metropolis and a cold judgment of the metropolis itself of his performance as consumer of this highly competitive cultural space:

#### DEPORTED

James Herf young newspaper man of 190 West 12th Street recently lost his twenties. Appearing before Judge Merivale they were remanded to Ellis Island for deportation as undesirable aliens. The younger four Sasha Michael Nicholas and Vladimir had been held for some time on a charge of criminal anarchy. The fifth and the sixth were held on a technical charge of vagrancy. The later ones Bill Tony and Joe were held under various indictments including wife-beating, arson, assault, and prostitution. All were convicted on counts of misfeasance, malfeasance, and nonfeasance. (*MT* 300)

The undesirable aliens in question – external immigrants to the metropolis have been found guilty on the grounds of breaking the social city code whose difficulty to be respected is illustrated in the legal terms bordering on absurdity. If taken out of context, they would potentially incriminate and convict any city inhabitant of *misfeasance*, *malfeasance*, and *nonfeasance*, as the terms comprise all possible action in the city.

The modern metropolis is perceived by the city dweller through the main urban spaces – social and cultural and the information read in the newspapers by them is instrumental in developing the narrative. It is effectuated through the information about a certain event: for example, the young woman aiding and abetting a man who has done a number of hold-ups. Jimmy Herf reads about it, thus establishing a connection between himself and Francie, the accused woman. Her name will always be unknown to him, without her knowing anything about him, either (313). The sentence passed on her for prostitution and being an accomplice to a criminal man is cruel, issued by a hypocritical judge, who seems to be more interested in creating his reputation by setting an example with his ruling than in being fair. He only pretends to take into account facts

related to her being a mother and to her lack of proper education, parents and loving home. He then effectively dismisses the latter as attenuating evidence, issuing a cruel sentence that aims to “put the modern soul on trial” and punish it (Foucault, *Discipline and Punish* 16-18). It is also a condemnation of the Jazz Age as an incriminated cultural space of modernism, whose consumers are held responsible for their acts before the conservative law. The sentence is delivered in speech patterns conforming to Barthes’s discussion of politicized myth:

“It is high time an example was made,” the judge shouted. “Not that I don’t feel as a tender and loving father the misfortunes, the lack of education and ideals, the lack of a loving home and tender care of a mother that has led this young woman into a life of immorality and misery, led away by the temptations of cruel and voracious men and the excitement and wickedness of what has been too well named, the jazz age. [...] “Twenty years,” she [Francie] could hear the whisper round the court, they all seemed licking their lips whispering softly “Twenty years.” “I guess I’m going to faint,” she said to herself as if to a friend. Everything went crashing black. (*MT* 332)

Crime in Dos Passos’s urban representations is shown to be the result of breaking an established social code – that of the modernist city here encompassing depictions of cases of crime against property and against physical persons. In the case of another character, Ben (*Nineteen Nineteen* 432-33), the committed crime disrupts public peace under which pretext the state imposes its repressive measures for silencing someone opposing the established by the state code of citizen compliance and obedience. Fitzgerald in his essay “Echoes of the Jazz Age” also testifies to the maturity of the treatment of subjects of sex and murder by the media as well as of the increased crime rate in the US (136).

In Dickens crime in the city is certainly connected to the city residents’ being famished or overfed in their city consumption as well as developing what I would term a *crime culture*. It results from under-consumption of the imposed *pecuniary culture*, and so produces its thieves-in-law – such as Fagin, a respected boss of organized thieving practice, officially outlawed, but implicitly recognized as an intrinsic part of the urban scene of the modern London of the 19<sup>th</sup> century. This criminal culture, in turn, creates its own social code, which postulates the necessary ingredients

for the formation of a thief, who partakes of an organized thieving practice contained in the specific profiling of the thieves (Greenwood 92-115). Classical types are the Artful Dodger, Nancy, Sikes, etc (*OT*), the other fascinating character of the underworld being the convict Abel Magwitch (*GE*).

Graham Greene, among others, brings up the question of the credibility of the portrayed city dwellers and the underworld created in *Oliver Twist*, acknowledging the actual presence of the prototypes in Dickensian London, but questioning the veracity of their depiction. He also admits that regardless of the obvious discrepancy between real life and them in what he terms “different levels of unreality” (ix), they are fascinating as creations of literary urbanity, having taken a firm hold of the urban memory of 19<sup>th</sup> century London. Equally captivating is the convict Magwitch, who, emerging from the marshes, is nothing but a marsh creature out on the prowl for victims in the most vulnerable part of the urban population – the children – Pip.

Crime is intrinsically woven in the urban spaces in almost any novel that Dickens wrote with the crime figures represented vividly as members immersed in a different culture, the representation of the commitment of crime made palpable in the air (Miltoun 243). Crime creates its own parallel spaces to the ones shared by the rest of the city inhabitants, occasionally coming into collision with them, spaces populated by characters such as Monsieur Rigaud (*LD*), Quilp (*OCS*), Uriah Heep (*DC*), etc. These spaces feature an assortment of criminal activities from medieval forms such as stealing and pickpocketing to more modern forms such as fraud and embezzlement. In the context of the city, these acts can be seen as a shortcut to higher levels of *pecuniary culture*. Some other cases could be added to this list – of city inhabitants who have consciously tried to corrupt others (practitioners of commodity culture). For example, Miss Havisham raises Estella (*GE*) to be cold and unfeeling. Mrs Joe raises Pip (*GE*) by *hand* exercising systematic family violence towards him and her husband Joe. Mrs Clennam (*LD*) deprives others of what is their due, going to great lengths of cruelty to her step-son, Arthur Clennam in her attempts to disinherit him and deliberately conceal facts about Amy Dorrit’s fortune and estate. Mr. Merdle (*LD*) consciously coaxes many into financial schemes leading to his own enrichment and

their consequent bankruptcy. As a rule of thumb, the punishment administered to the former is execution following a court decision, and death in various forms to the latter, usually a suicide induced by experiencing Victorian remorse.

Just as in Dos Passos, a likely punishment for the wrongdoers is deportation to British colonies such as Australia (Uriah Heep). Unlike Dos Passos's anonymous city dwellers convicted in court, who are victims of their inability to succeed in the metropolis, in Dickens apart from similar victims such as Oliver Twist, the Artful Dodger or Nancy, there is a significant number of Victorian villains. These are Quilp, Uriah Heep, Fagin, etc, who are the impersonation of evil. They are driven by greed and are significant factors in the pre-determined social practice of the rest of the city dwellers resulting from the frictions of these crime spaces with the regular ones inhabited by them.

Unlike criminals in Dos Passos, who do not bear any striking physical features, not infrequently remaining anonymous, in Dickens, looks *do* matter and criminals, depending on their consumption of the city, can be seen as falling into two categories: 1. Victorian villains, who have consciously committed crimes and 2. consumers of *pecuniary culture* who are prone to overconsumption, their activities criminalized by the author himself as being detrimental to those in their vicinity, depriving the latter of certain inalienable rights usually related to inheritance, by forging documents, etc. Highlighting a major difference with Dos Passos's depiction of crime perpetrators, who are often lacking description of their physical appearance, I will dwell on the physical appearance of the ones in Dickens in its relation to their position as city consumers.

As far as villains are concerned, many have observed that Dickens feels obliged to portray them as physically repulsive – Quilp, Fagin, Uriah Heep, their criminal minds affecting their physical appearance, which could make an interesting anthropological study, or as Philip Allingham claims:

Dickens tendentiously surrounds anything he dislikes with unpleasant connotations. Objects have value only in their positive or negative effects on the human situation. Dickens can charge a situation with either horror or amiability and exuberance. His point of view is often that of an imaginative yet frightened child in an enchanted forest of grotesque and

divine shapes. [“An Overview of Dickens's Picaresque Novel ‘*Martin Chuzzlewit*’ serialized in monthly parts January 1843 to July 1844”]

I argue, however, that the key to their repulsiveness lies in their overconsumption: Quilp is ugly not because he is a physically repellent dwarf, but because he symbolizes the ugly face of a money-dependent world, “because money dependence distorts, belittles, and deforms” (Boev, “De-territorialization and Re-territorialization in Little Nell's Death-bed Scene”). An allegorical reading will reveal him the opposite of impersonated innocence – Little Nell, which translates into her being an underfed consumer of *pecuniary culture* in industrial England after she and her gambling grandfather lose their sole source of income – the old curiosity shop and flee from London. Fagin and Uriah Heep, just like Quilp, are guilty of greed as one of the seven deadly sins. Fagin represents a primeval force occupying an urban space easily recognized as criminal – organized begging, his crouching figure resembling a mouth constantly open (Greene x). As for Uriah Heep, his speciality being fraud, he is portrayed as sickly looking with movements resembling those of a writhing worm: “pale faced” (DC 333), “red-headed” and “lank-handed” (DC 347), “clammy-handed” (DC 338), a “crawling impersonation of meanness” (DC 767), anticipating Tolkien's portrayal of the greedy Smeagol (Gollum) in *Lord of the Rings* (1955).

The other set of city inhabitants whose physical appearance I propose to analyze in their relationship to *pecuniary culture* are Miss Havisham (GE), Mrs Clennam, and Mr. Merdle (LD), whose activities aiming at overconsumption are criminalized according to the social code of the Dickensian urban representations. They are identical with the Biblical code for treating mortal sins, and are consequently penalized with death.

Miss Havisham and Mrs Clennam are physically very much alike, one corrupting the beautiful Estella raising her to be the ice-cold symbol of success in the city, the other trying by all means to keep an inheritance, which is not hers, finally being buried under it. Both of them are imprisoned in their obsessions in the form of a dismal rickety house, an example of excessive commodity culture.

Mrs Clennam is an invalid confined to a wheelchair bearing the following traits of physical appearance: “worsted-muffled



right hand” (41), “severe face” (53), “strong set face” (363), “strong voice” (368), “she lived and died a statue” (837). The characteristics of commodity culture are embodied in her, her death marking the advent of the much more dynamic aspects of *pecuniary culture* realized in a different level of city consumption with the symbolic fall of the dismal house (a similar motif to Poe’s *The Fall of the House of Usher*; 1839) that she inhabits till the very end. She, therefore, is punished by death firstly for the incriminated stance of identification with the house as symbol of excessive consumption of commodity culture, and secondly for being driven by the mortal sin of greed in consciously concealing the fact that Amy Dorrit is the heir to an enormous fortune and estate. Her self-reformation (women are supposed to be capable of self-reforming) sets in minutes before her death when she rushes out of the house to inform Amy Dorrit of the concealed hitherto facts, only to observe the commodified world of greed in which she has dwelt – the house falling behind her.

Another notorious excessive user of commodity culture is Miss Havisham, a wealthy spinster who inhabits what Estella calls the “Enough House” (*GE* 55), creating a sterile world of self-containment. She has deliberately retired from the world without and due to her lack of exposure to sunlight, looks like a cross between waxwork and skeleton. She is described in the following way: as very white-pale – “corpse-like”, “as if the admission of natural light of day would have struck her to dust” (59), her face bearing a permanent “watchful and brooding expression” (60), her figure “all in yellow white” (63), having “a ghastly look” (359), describing herself “as yellow skin and bone” (84). Unlike Mrs Clennam’s voice, hers seems to be pitched low at all times (unless she happens to be in a shriek-mode) to save energy (60), “a spectral figure” (360) “moving in a ghostly manner” (302). Just like Mrs Clennam, she is a lover of commodities, surrounding herself with objects precious to her, the most precious of which being Estella, commodified into a statue of an ice-queen adding to Miss Havisham’s hoard over which she broods with “a greedy look” (232). She is punished with death for two reasons – firstly for being an excessive consumer of commodity culture, characterized by greed and secondly for wreaking a revenge on men. She is also characterized by another mortal sin – wrath, bringing up Estella to

be an instrument in this revenge – a coveted commodity for men whose hearts she is supposed to break. A living mummy, victim to her own obsessions, Miss Havisham is punished with death by fire, consumed by the hatred for men burning within her. Just like Mrs Clennam, she is allowed a redeeming moment with Pip of whom she asks forgiveness.

I finish my review of the physical appearance in excessive consumers with Mr. Merdle (*LD*), who is described as “immensely rich”, “the most disinterested of men” (262). The introduction to his physical appearance goes this way:

... he was a reserved man with a broad, overhanging, watchful head, that particular kind of dull red colour in his cheeks which is rather stale than fresh, and a somewhat uneasy expression about his coat-cuffs, as if they were in his confidence, and had reasons for being anxious to hide his hands. (*LD* 262)

From the above description if we use psychoanalysis of body language, it only follows that he *does* have something to hide, his cheeks are “dull red” in color, “rather stale,” which indicates a long practice of covering his real intentions. He is highly esteemed at all state institutions and is labeled by them “a wonderful man and a new power in the country”. He is also the last to arrive at public occasions being “detained in the clutch of giant enterprises when other men had shaken off their dwarfs for the day” (264). At social occasions, he is described as “silent,” absorbed in “calculations” (265).

Just like the case with a fellow banker from *Manhattan Transfer* – Mr Merivale, Mr Merdle is unfathomable to everyone else and humble in accepting public praise for his work:

“Thank you, my lord,” said Mr Merdle; “thank you. I accept your congratulations with pride, and I am glad you approve.” Mr Merdle with humility expressed his conviction that Bishop couldn’t mean him, and with inconsistency expressed his high gratification in Bishop’s good opinion. (267)

Unlike Mr Merivale, however, he does not have to play to a very intelligent audience and is more often than not incoherent and unconvincing, but still able to leave excellent impressions. This portrayal of him shows an earlier stage of the emergence



of the tycoon, very much still the *parvenu* of the epoch, who has not polished his manners, yet, and is typically not very articulate when with guests: “as usual, oozed sluggishly and muddily about his drawing-room, saying never a word” (599). Just like his American counterpart, he professes a profound commitment to society, intimating that “society was the apple of his eye” (266). He is highly esteemed by people who strive to be his peers like Mr. Dorrit according to whom he “is the man of his time”, “his name being the name of the age” (512). Again, like his counterpart in *Manhattan Transfer* – James Merivale, he enjoys considerable fame in the country reflected in the media (LD 587).

When passing a medical check, Mr Merdle is revealed as having animalistic traits, his organs functioning like those of animals, having reached the so much desired identification with them, craved by many other city inhabitants in Dickens as with Abel Magwitch: “I wish I was a frog. Or an eel” (GE 6). He thus provides the essentials on which the survival and flourishing of the person is based in the metropolis, perceived as the modern term of an urban jungle (LD 269). The description given by the doctor is definitive of that of tycoons and top managers of the industrial age, whose lack of sentiments makes them perfect for embracing money and riches as their religion. As he is the very embodiment of greed, Mr Merdle does not fail to bamboozle Mr. Dorrit of his capital. In doing so, he only does what his nature dictates him, being “the greatest Thief that ever cheated the gallows” (751), thus confirming Elmsley’s observation that corporate crime was more difficult to detect. Being an emerging tycoon, Mr Merdle still keeps schizophrenic vestiges of a humane Victorian conscience, at the core of his complaint – a medical condition for which there is no cure, and which results in his suicide.

As revealed in the analyzed passages, crime plays an important role in Dickens’s and Dos Passos’s urban representations, it is part and parcel of city life and is experienced by the ordinary city inhabitant. It operates in the city in a two-dimensional scale: a resolution of conflict resulting from a culture difference and as a culture of its own. It is endemic in the modern city and is represented in different ways by the two writers.

Dickens is fascinated with city crime and according to Edmund Wilson, “identifies himself readily with the thief, and even more

readily with the murderer” (363) as acts of a man with powerful will, who, while being unable to upset society, feels compelled to commit capital crimes against it (363). This claim by Wilson is corroborated by Dickens’s favorite scene in his public readings – Bill Sikes murdering Nancy. Excessive consumption, when checked, leads to the salvation of the city inhabitant resulting from Victorian reformation, effectuated by an innocent angelic daughter of the family. By contrast, Dos Passos’s portrayal of city crime marks a modernist development where the Victorian code is no longer operational, thus eliminating punishment for criminals that remain uncaught. In a reversal of Victorian morality, it is the city itself that incriminates its underachievers (Jimmy Herf), suggesting a separate organism governing the lives of its residents.

This chapter has been concerned with the exploration of cultural spaces with Dickens and Dos Passos by employing a synchronic approach based on the method of the *co-present*. Juxtaposing urban representations positioned at different points in linear time, it has sought to establish the overlapping areas of culture consumption. The concept of culture has been examined in three dimensions: 1. culture and conflict, exploring *pecuniary culture* in the two writers and the resulting conflict from the uneven use of this cultural space; 2. culture and verbal expression in a review of the verbal portrait of city culture users; 3. culture and crime establishing a relationship between the two.

Both Dickens and Dos Passos feature prominent examples of the emergence of *pecuniary culture* as a societal advancement in the city, with Dos Passos these practices pointing towards consumerism, while with Dickens towards commodity culture. Their resolution to conflict stems from unequal cultural consumption and is seen as different: in Dos Passos, irresolution is the only possible solution, while in Dickens we can observe a more dynamic movement within this cultural strata. While urban representations in both authors remain modern in their prominently featuring the latest cultural space developments in London and New York, Dos Passos’s representations reveal cultural spaces as rather fixed with movements within the middle of them. It is a marker of a modernist sensibility of more stable consumption of this urban space. By contrast, this cultural space with Dickens is much more dynamic due to his allowing for occasional rearrangements of the

lower and upper social strata, as well as frequent modifications to the middle levels of consumption.

The second aspect of culture analyzed – that of verbal expression shows the verbal portrait of the city inhabitants realized in their conversations: the top consumers with Dos Passos have been shown to be hardly articulate, much more articulation being produced by the middle-class users of this cultural space. Their talk is insouciant only brushing on topics; the low-level consumers are much more exhaustive of any subject discussed by them. By contrast, in Dickens, high-level consumers of this space are exclusively centered around business matters, concerned with observing a strict protocol, their language bordering on the unintelligible. Medium consumers are much more meaningfully articulate, capable of having witty conversations on various topics while still aiming to exhaust the subject in their discussions. As for low-level consumers of the city, they often draw on myth and metaphor, thus creating representational spaces constituting a parallel universe to the one of the actual urban representation so that their social practice in the city is facilitated.

The third aspect of culture – that of crime, plays an important role in Dickens and Dos Passos. It is part of city life and is experienced by the ordinary city inhabitant. It functions in the city in a two-dimensional scale: a resolution of conflict, the resulting *pecuniary culture* differences based on different levels of consumption, and as a culture of its own. It is seen as endemic to the Modern City and is represented in different ways by the two writers. Dickens establishes a biblical code in his novels where criminals and excessive city consumers are judged alike, being administered capital sentences on the grounds of murder, greed or wrath. Excessive consumption, curbed by the intervention of young female members of the family, results in the salvation of the male city inhabitant. As for criminal culture, it is portrayed vividly as a parallel universe co-existent with other urban cultures. By contrast, Dos Passos portrays crime as an integral part of urban experience, unregulated by a biblical code and as hazardous in nature. Certain motives behind the criminal acts are based on culture difference: race, discrepancy between societal strata, etc. As a result, his portrayal of city crime marks a modernist development where the Victorian code is no longer operational.

Conflict arising from the uneven distribution of city advancement (*pecuniary emulation*) and its more spiritual supplement – the Jazz Age culture of music and dance at fancy bars and restaurants remains unresolved in Dos Passos. It is visibly expressed in city inhabitants taking to the streets in a vociferous form of protest. This protest is expressed very often through the mouths of marginalized members of society, who rave and rant on the streets of the metropolis, accusing the social system as the culprit of their marginalized state. By contrast, in Dickens all *pecuniary culture* consumers seem to abide by the code, willingly accepting it and hoping to resolve conflict through inheritance. Those who cannot hope for this kind of advancement are fallen women and criminals, whose shortcutting to more advantageous pecuniary positions leads to their own deaths.

In portraying the examined *pecuniary culture* and its substrata expressed in verbal expression and crime, the two writers have been shown to share a common sensibility realized in the fact that equilibrium in the consumption of this culture by city inhabitants is established in both. In Dickens, this is done by means of a Victorian morality within the represented city where underachievers are compensated for their moderate usage of this culture. As a result, they are awarded with the higher positions of more privileged users at the expense of those who have gone to excesses, and thus have lost their right to be redeemed. This faulted salvation is due to their not willing to give up any of their commodity acquisitions or their having allowed themselves to be carried away with climbing the ladder of the modern corporation by dishonest means such as embezzling, financial speculations, etc. By contrast, Dos Passos portrays all city residents as naturally adept *pecuniary culture* users and the practice of societal advancement as the true mass culture of the Jazz Age. Just like Dickens, however, he also establishes equality in the usage of this cultural space within the represented city – those who try hard to succeed by hard work are likely to remain perennial outsiders to the pleasures that come with riches through “conspicuous consumption”. The ones who can easily afford this kind of living in the city due to their amassed riches (usually unnamed tycoons) are portrayed as ugly while indulging in this type of culture consumption, thus success in the city being rendered a repulsive experience for all alike.

## CHAPTER 3

### Consuming Spaces

*Există momente când ești „mai puțin decât tine însuși” și mai puțin decât orice. Mai puțin decât un obiect pe care îl privești, mai puțin decât un scaun, decât o masă și decât o bucată de lemn. Ești dedesubtul lucrurilor, în subsolul realității, sub viața ta proprie și sub ceea ce se întâmplă în jur... Ești o formă mai efemeră și mai destrămată decât a elementarei materii imobile. Ți-ar trebui atunci un efort imens ca să înțelegi inerția simplă a pietrelor și zaci abolit, redus la „mai puțin decât tine însuși” în imposibilitatea de a face acel efort.<sup>13</sup>*

– Max Blecher, *Inimi cicatrizate*

*None of the three suspected that a shadow was soon to fall, not only across their friendship but across the entire neighborhood – an ever growing shadow that was already enfolding the city in its cold, dark embrace. It advanced day by day like an invading army, silently and surreptitiously, meeting no resistance because no one was aware of it.*

– Michael Ende, *Momo*

Space is not just a built-in environment, but also a force of production and an object of consumption (Lefebvre, *The Production of Space* 57). On this premise, we cannot but agree that consumption is the quintessential trait of the city where all urban spaces are consumed by the city inhabitants. The previous chapter dealt with different aspects of culture consumption in the represented metropolises with Dickens and Dos Passos. This one looks at the relationships between the different represented

---

<sup>13</sup>There are moments when you are “less than yourself” and less than anything else. Less than an object that you are looking at, less than a chair, less than a table and less than a piece of wood. You are beneath everything, in the underground of reality, under your own life, and what happens around you... You are more ephemeral and disrupted than elementary immobile matter. You would need a great effort to understand the simple inertness of the stones and you lie vanquished, reduced to “less than yourself” in your incapacity to make that effort. (*Scarred Hearts* [translation mine])

communities with the two writers and their consumption culture, that is, the way consumption is effectuated in the metropolis by them.

There is hardly another dimension of urbanity to have been covered so extensively in scientific studies from sociological, structural and historical points of view. This interest has manifested itself in the multiple approaches to the matter, embraced in interdisciplinary studies. It is justified in the dynamics of the sociological and culturological aspects appertaining therein, a reflection of fast changing commodified cityscapes, resulting in the rise of consumerism.

In his work *The Consumer Society* (1998), Baudrillard argues that from a structural perspective, there is a preliminary level to consumption, a certain code familiar to the respective members of the different city communities. It determines the dimensions of their consumption, as well as the fact that “what we consume is signs (messages, images) rather than commodities” (8). This means that consumers need to be able to read the system of consumption in order to know what to consume. The definition that he provides concisely is the following:

Consumption is an order of significations in a ‘panoply’ of objects; a system, or code, of signs; ‘an order of the manipulation of signs’; the manipulation of objects as signs; a communication system (like a language); a system of exchange (like primitive kinship); a morality, that is a system of ideological values; a social function; a structural organization; a collective phenomenon; the production of differences; ‘a generalization of the combinatorial processes of fashion’; isolating and individualizing; an unconscious constraint on people, both from the sign system and from the socio-economico-political system; and a social logic. (15)

The code of signs expounded in this comprehensive definition of consumption is a projection of the code governing the social practice of the city inhabitants in their relationship to consumer society. Steven Miles, for instance, does not see them as victimized by this society, but as complicit in it (3), consumption providing a bridge between the communal and the individual (4). Whether we view the relationship between the city and the city inhabitant as one of complicity or subjugation, we must admit that one surprisingly does not exclude the other in what Baudrillard sees

as two basic angles in the process of consumption realized in social practice. It can be divided into a process of *signification and communication*, and a process of *classification and social differentiation* (61). Consumption, therefore is instrumental in establishing the city inhabitant's identity in the metropolis while, at the same time, establishing differences based on this identity. This differentiation is structuralized in what Baudrillard terms "an organized reign of scarcity" (67) or "structural penury" as opposed to the unattainable myth of the affluent society realized only with the primitive people (69) and already way beyond feasibility due to an amassment of commodities and production of commodified urban spaces based on differentiation.

This chapter explores consumption as a gendered process, decisive in determining the social practice of the city inhabitants in Dickens's and Dos Passos's represented spaces. It seeks to establish the governing consumption code on which this practice is based by analyzing alimentary consumption as an urban phenomenon, the representations of commodified communal spaces, as well as the medical aspect of consumption as an exhausting urban activity, these three components viewed as definitive of consumption in the Modern City.

### 3.1 Corporeal Consumption in the Metropolis

I begin my analysis by applying the first pair of Baudrillard's two complementary pairs of consumption to body politics and its corporeal dimension – as a process of *signification and communication* underlining the alimentary practices in Dickens and Dos Passos. These practices are reviewed against Veblen's larger term of *conspicuous consumption*, analyzed in the preceding chapter. In so doing, I build up on my analysis of this cultural phenomenon by adding yet another aspect to it. I also challenge feminist critics such as Gail Houston, Anna Silver and Helena Michie in the ideas that they propound about Victorian alimentary practices and female anorexia in Dickens's urban representations. The analysis to follow will prove that the communication of the *signified* in corporeal consumption in Dickens, seen as a gendered process, can be interpreted as different from the explicit features of the *signifier*, being located in the deeper structure of male-female communication. My interpretation of the apparent abstention

from corporeal consumption (*signifier*) and resulting anorexia mirabilis (*signified*) reveals a deeper structure of this relationship in Dickens, which prepares the room for corporeal consumption in Dos Passos, thus establishing the continuity of the emergence of the modern woman.

The Victorians, as the first members of a modern capitalist society, and their successors at the beginning of last century were the first who had to deal with the implications of material production, the effects of which were reflected in consumption. As a result, the differences and similarities in their practice of corporal ideologies are deemed crucial in differentiating ones from the others. This practice, therefore, can be considered as a bodily aspect of gendered consumption in the emerging consumer society, coinciding with the emergence of modernity.

I begin my analysis with Gail Houston, who in *Consuming Fictions: Gender, Class and Hunger in Dickens's Novels* (1994) examines corporeal practices in Dickens, making a strong claim that the patriarchal society represented in Dickens's novels necessitated the sacrifice of women in the literal sense of the word. According to her, their abstention from consumption led to developing a medical condition called *anorexia nervosa*. Consequently, it led to their physical demise, this modern eating disorder acting as the "deep structure of the disorders of Victorian consumer culture" (xiii). A similar claim is made by Anna Silver, who refers to a wider range of Victorian writers, among whom Dickens, determining a recurring pattern of "mainstream model middle-class Victorian womanhood sharing important qualities with the beliefs and behaviors of the anorexic girl or woman" (1). They both suggest, alongside with other feminist critics like Hilary Schor in *Dickens and the Daughter of the House* (2000), that Victorian consumption was not only based on class, but also on gender differences, as one very often identified with the other, class often being definitive of gender and vice versa (Houston 5; Silver 4-16).

Gail Houston further argues that corporeal consumption plays an essential part in Dickens's representations, which offers insights into understanding consumption in Victorian England in general:

But perhaps no Victorian writer articulates the complexities and conflicts of consumption more extensively than Charles Dickens. Consumption



in all its meanings is central to Dickens's fictional representations of the Victorians and Victorian life, for Dickens understood that Victorian eating practices could reveal much about the economic, moral, physical, and emotional health of the social body. (4)

The aim of this part of the study is to determine if the premise above is correct as far as Dickens's urban representations are concerned, as well as establish the manner in which body politics apply to the works of Dos Passos. While doing so, I will apply elements of feminist criticism to three of Dickens's novels — *Dombey and Son* (1848), *David Copperfield* (1850) and *Little Dorrit* (1857), and trace the evolution of the woman who does not eat. As we shall see, the representations of these urban women subvert the established interpretation, thus revealing that this type of consumption not only performs very important functions in Victorian Society but also serves as the core of the formation of the modern woman. I will then, juxtapose them to the representation of this type of consumption in Dos Passos, thus establishing the overlapping points of contact with the two as expressive of evolving modernity.

The examination of culture consumption in the previous chapter showed Dickens to be severely judgmental of consumption excesses of business practices and commodity culture. The same can also be deemed true of his treatment of alimentary practices, which, just like with other aspects of urban life, are represented as gender-based and unequal, leading to debilitating eating habits. They, in turn, result in "ailments affecting all levels of society: in the upper classes, dyspepsia through surfeit; in the lower classes, malnutrition through starvation" (Marlow 145-78). Gail Houston also cautions against a simplistic reading of Dickens's treatment of consumption lest it be "bound to cause disease, for to take on Dickens is to attempt to devour a monster — one not necessarily loose or baggy in form but always protean" (5).

Indeed, Dickens's treatment of alimentary consumption is nothing but simple: the metropolis may be viewed as the containing belly of a beast within which the contained city dwellers move like vermin, scavenging, praying on one another, consuming the city. The alimentary projection of the metropolis is provided in the scene with Fagin moving in the intestinal maze of streets (*OT* 168). *Oliver Twist* is probably Dickens's most food-obsessed

novel where all city inhabitants are seen in their direct relationship to food, their bodies an expression of the dimensions of corporeal consumption as in the scene with Oliver Twist and the board where his haggard looks caused by abstention are contrasted with the fatness of the board members brought on by gluttony:

Not having a very clearly defined notion of what a live *board* was, Oliver was rather astounded by this intelligence, and was not quite certain whether he ought to laugh or cry. [...] "Bow to the *board*," said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and seeing no *board* but the table, fortunately bowed to that. (11-12; emphasis added)

The polysemy of the word *board* is masterfully explored by Dickens in the members of the board representing food and consequently being fat, identifying themselves with it. In doing so, they assume the full set of characteristics of the *container*, as "board," and that includes the only meaning known to Oliver — that of wood, which he relates to the wooden table on which he is accustomed to seeing food served. As a result, he bows before the table as if before an altar of idolatry.

The direct relationship between excessive corporeal consumption and capital punishment is realized in Fagin and Sikes' deaths, both of them guilty of gluttony and greed as mortal sins, as well as wrath in the case of Sikes in his murdering Nancy, which is also breaking one of the Ten Commandments ("thou shalt not kill," *Exodus*, 20:1-17). As discussed in the previous chapter, wrath and greed are unforgivable sins in the represented spaces in Dickens whose punishment is death in what Gail Houston sees as "a displaced fulfillment of the board's prophecy of Oliver's hanging" (33) after his committing the criminal act of asking for more (*OT* 15).

It is worth mentioning that it is not accidental that Oliver's voicing the collective desire of the boys for *more* is seen as a direct threat to the positions of the members of the board, who are horrified by the news (16). They are fat by default, just as he is supposed to stay painfully thin and this status quo can only change after many years of consuming gruel and broth provided by the parish. The board members' gluttonous practices are implied by their obese appearance, but the members themselves are not

penalized in any way except by being described as physically revolting. The demand for *more*, therefore, is directly associated with a manifested desire of movement up in society, revealed in increased food consumption.

As Gail Houston argues, some city inhabitants are entitled to consuming more at the expense of others (39), a class-based and gender-based division according to which Oliver's meager corporeal consumption is to change in the course of the novel. His ostentatious (conspicuous) urge to consume is subject to evolution and is curbed upon his moving up in societal strata. Thus, his voracious alimentary desires are symbolic of a perceived urge to change his despised class position in which poverty was considered a vice (an expression of middle-class attitudes towards the poor in the 1830s through 50s) to a respectable middle-class position. The latter features a dual mutually exclusive treatment (equally despising it and yearning for it) on part of Dickens himself, who was going through the same dualistic perception completing *Oliver Twist* in 1838.

It is tempting to trace the evolutionary curve of gender-based corporeal consumption from an early novel (*Oliver Twist*) to novels such as *Dombey and Son*, *David Copperfield* and *Little Dorrit*. When looking at consumption in *Oliver Twist*, one must agree with Gail Houston, who claims that it is extreme to the point that the survival of both sexes is not possible, women being annihilated to ensure the survival of the men (40) in Agnes's ultimate energy and strength being consumed in her giving birth to her son, Oliver. The boy is portrayed as a survivor from the very start, his birth being assisted by a pauper old woman, who was "rendered rather misty by an unwonted allowance of beer; and a parish surgeon who did such matters by contract" (2). However, a similar self-sacrificial act on part of Paul's mother from *Dombey and Son*, brings forth a weak and sickly boy, who "with his little fists curled up and clenched, seemed ... to be squaring at existence for having come upon him so unexpectedly" (3).

In as much as women are generally portrayed by Dickens as sacrificial ensuring the well-being of men in the phallic "vacillating play" of male desire (Brooks 90-112), these three middle works mark a development, if not a revolution in Dickens's portrayal of women as subdued consumers. I, herewith argue that women's

consumption of urban spaces from *Dombey and Son* onwards may be viewed as marking an only seeming male consumers' domination. In fact, it is Florence and Amy who survive male members of their family due to reduced, but healthy consumption, and that includes food consumption. It is also a fact that while giving birth to Florence, her mother did not have to die, which retrospectively reviews the procreation of the male and female sex, with the male sex, the idea being that the mother has completed her role as a consumer in the metropolis.

In the first place, this inversed point of view (*DS*) is made manifest in the futile sacrifice of Paul's mother. As if driven by the inertia of previous represented spaces in Dickens (*OCS* and *OT*), she has to die an unnecessary death in giving birth to a boy who is not ready for his lot of a consumer, and consequently, dies too. Secondly, the point that many Victorian novels read as symptomologies of *anorexia nervosa*, made by Helena Michie (28), certainly does not apply to female city inhabitants of Dickens's later novels. Indeed, some of them may exhibit traits of ladylike anorexia, but are healthy and physically strong as representatives of the female sex (Amy, Florence, Agnes). All three play a vital role in sustaining moderate male consumers such as Arthur Clennam, Walter Gay, David Copperfield, but also sustain themselves as vigorous enough to create families and thus establish themselves as representatives of stable middle-class late Victorian generation. While they are still patriarchal in all aspects of consumption, their corporeal practices will be shown to be salubrious and sufficient for instating families where the relationships between men and women are more balanced, being based on mutual respect. Characterized by seemingly subdued female consumption, Dickens's urban representations have given reasons to Gail Houston to claim that the hero "may vacillate between self-repression and self-conservation in order to achieve an autonomous self, but the heroine usually only experiences self-annihilation" (42). The latter is to be challenged in this analysis, suggesting that this pattern can be construed as feminine tactics aiming for increased levels of corporeal consumption.

The statement above includes an allowance made for aspects of female physiology, which could be identified as historically, or hysterically containing intrinsic elements of sickness. They

are manifested in ovulation, gestation, labor, lactation and the menopause. All these metamorphoses of the woman could and were easily related to the state of her being ill and gave rise to a number of claims in historical documents as well as in urban representations from the period of women naturally perceived to be continually ill.

In analyzing Dickensian women's corporeal consumption, Houston admits that "obviously, Dickens's heroines cannot be taken as clinical examples of *anorexia nervosa* – though Rose Maylie, Nell, and Little Dorrit come close" (46). They are rather in a state, which she terms *miraculous anorexia* (45) or as the Latin term goes *anorexia mirabilis* (*inedia miraculosa* or *inedia prodigiosa*), a revised modernized version of female religious piety, which is worthy of analysis. It is on this premise that I make the claim that by seemingly consuming less food or other commodities, female city inhabitants from Dickens's represented spaces consume patriarchal values as the underlining rationale for their *miraculous* condition. It is also related to their consuming food as a possible clandestine practice in which they were not seen in real life in public, and consequently, are not portrayed in Dickens's represented urban spaces, which wins them men's admiration. I also provide counter-arguments to her claim that Dickens does not portray supposedly anorectic women like Amy Dorrit to be physically suffering of the symptoms of the disease whose psychic dimensions she sees in self-delimitation expressed in "self-cannibalism", "self-denial" and "self-suppression" (46). This suspected lack of physical suffering is thus connected to a consistent system of covert food consumption aiming at winning a husband. This husband is taken in by ostentatious or *conspicuous unconsumption* as a rejection of "vicarious consumption" (49) in a seeming acceptance of Veblen's "conspicuous consumption" (49) as a male prerogative. There is no doubt that reduced consumption on part of female city inhabitants did mean a cultural phenomenon synonymous with modernity, which gave the image of the attractive modern woman. As this image is very much alive nowadays as well, a point should be made whether the women contained in the Victorian metropolis accepted this mode of female consumption as something self-chosen or rather as something superimposed.

As Helena Michie suggests, Victorian women adopted this behavior as part of their feminine nature of doing things on the sly:

It is not that they [young women] absolutely starve themselves to death, for many of the most abstemious at the open dinner are the most voracious at the secret luncheon. Thus the fastidious dame whose gorge rises before company at the sight of a single pea, will on the sly swallow cream tarts by the dozen. (19)

Lisa Wade, a cultural critic and sociologist, provides evidence corroborating Michie's argument, drawing on Victorian medical specialists' conclusions that fasting girls are impossibilities:

The competition between medicine and religion became so intense that doctors became intent on proving that these fasting girls were not, in fact, surviving on holiness, but were, instead, sneaking food. In several cases, doctors staked out fasting girls, watching her to make sure that she did not eat, and these girls, relentless in the illusion, sometimes died. ["Anorexia Mirabilis: Fasting in Victorian England and Modern India"]

Fasting girls were indeed in fashion as testified also by a number of Victorian newspapers. Their miraculous condition was commonly attributed to "a Visitation of God". The same newspapers corroborate Wade, since all observed cases of fasting inevitably ended in the death of the fasting girl. For example, the London *Daily News*, among others, reported the case of Sara Jacobs from Wales, viewing her case as an example of, "like her predecessors, half deceiving and half deceived" (2) and implying that the girl might have taken food before a medical team observed her condition. Disbelieving in divine intervention, the newspaper puts the question of guilt and responsibility in a possible death:

We presume that, if the girl died, an inquest must be held; but what verdict could it return? If it were 'felo de se,' it would reflect on those who saw the suicide and did nothing to prevent it. It could hardly be death from natural causes or accidental death – there is nothing natural or accidental about it. Even the favourite formula, 'Visitation of God,' would be out of place, for the real case would be visitation of nurses. [Thursday, December 16, 1869; Issue 7372, 2]

The case is followed by a number of newspapers, and they all confirm the subsequent inevitable death of the girl while under

medical observation, quoting *Daily News* such as the *Pall Mall Gazette* or *The Western Mail* (Cardiff, Wales), the latter making an unequivocal conclusion as to the cause of her death:

After the medical evidence given yesterday at the inquest, as the result of the post-mortem examination of the body of the deceased, there seems to be but one opinion here among those who are prepared to judge the case by the clear light of scientific research, and that is, that the Welsh Fasting girl, by some means which appear tolerably clear, obtained food and drink prior to the strict watch kept by the four nurses from Guy's Hospital; that she failed to obtain it afterwards, though she might have had it if she had chosen to ask for it; and that, in the inevitable order of nature, she died in the absence of it. [Thursday, December 23, 1869; Issue 203, 1]

In "The (Dis)embodied Self in Anorexia Nervosa" (1997), Rebeca Lester attempts to bridge the feminist cultural model of this eating disorder and its medical treatment. In her analysis, she employs Foucault's "technologies of the self" (*The History of Sexuality*) and sees the conscious and deliberate transformation of an individual through "the constant perception and reevaluation of the relationship between 'the inside' and the 'outside'" (483), that is between the self and the body. Although she detects complicity in the continued "(re)production of gender ideologies and beliefs" (482) adduced to the self by feminism, I believe women freely complied with a patriarchal code in order to participate actively in a modern heterosexual society. I agree, therefore, that the anorectic patterns in Dickens's representations are, indeed, gendered and embodied mainly in the Victorian feminine self, which, however, consciously and deliberately only dissimulates lack of alimentary consumption by allowing the body to consume food in secret, thus aiming to endow women with unlimited consumption sanctioned by marriage.

In view of the arguments given above, I lay the claim that Dickens's urban representation created the prototype of the modern heterosexual woman represented by Florence (*DS*), Amy (*LD*), Dora and Agnes (*DC*), embracing the idea of a slim figure based on a frugal diet. Although not very healthy, it did not prevent women from being healthy enough to create a family, one of the main ambitions in life of the modern heterosexual woman. I also argue that behind the masterplot of the male dominance in consumption

in Dickens's Victorian spaces stood the modern woman with her carefully and consciously chosen strategy of body politics. By means of these stratagems, she managed to attract the best partner for herself, act as his moral corrective and reproduced, consuming less in the matter of commodities or food, but also expending less energy due to lesser consumption by comparison to man. I do make a point, also, that reduced alimentary consumption translates into increased consumption of patriarchal values, which ultimately results in an enhanced corporeal consumption. In this discussion, I do not necessarily view the woman consuming these values as not modern, just the opposite, I mean a modern heterosexual woman on her way to financial independence, still choosing representatives of the opposite sex as partners, freely complying with the extant communication code in the city.

Good examples of the feminine *subversive* tactics in relation to corporeal consumption appear in the *angelic daughters* referred to above, who achieve their feminine goals in slightly different ways and whose dual nature – keeping appearances and ulterior motives, is locked in the significance of their names.

Florence, also called "Little Florence," exhibits the mimicry of a predatory flower, also expressed in the meaning of her name (Lat. *Florentia*, fem. of *Florentius*, lit. "blooming," from *florens* (gen. *florentis*), of *florere* "to flower"), developing exuberant, *efflorescent* activities, which are sustained in consistent consumption of male praise aiming at the ultimate prize of unlimited commodity consumption, realized in a Victorian marital bliss. As a child, she can be observed on many occasions to be endearing herself to the others, thus winning their hearts. She does so by being an exemplary little girl: sad (having lost her mother), humble, docile and deferential to older members of society regardless of their sex, striving for and encouraging social inclusion rather than exclusion (Mr. Dombey), as well as being abstemious in consumption, looking on the world with eyes full of wonder and affection:

The child, in her grief and neglect, was so gentle, so quiet, and uncomplaining; was possessed of so much affection that no one seemed to care to have, and so much sorrowful intelligence that no one seemed to mind or think about the wounding of, that Polly's heart was sore when she was left alone again. In the simple passage that had taken place between herself and the motherless little girl, her own motherly heart had been touched no less than the child's; and she felt, as the child did,



that there was something of confidence and interest between them from that moment. (DS 34-35)

It is the effusive sociability of Florence that antagonizes her to her father amounting to “an uneasiness of extraordinary kind” (37), who is subconsciously aware of the fact that her communal support is much stronger than his or Paul’s could ever be. She thus ingratiates herself with the others exuding sorrow and affection, rendering herself irresistible to compassion and admiration. As a result, she is granted the option of selecting the man who manifests the strongest signs of veneration for her. This feminine behavioral pattern is perceived as an ambiguous threat to the integrity of the Dombey family if the protective layer she places around the male members of the family is removed so it can be shifted elsewhere, should she opt for orbiting another phallic center<sup>14</sup>. Moreover, she demonstrates a rather uncanny independence by being safe even when lost in the city where she is found by Walter, thus acting like a Victorian precursor of *Zazie in the Metro* (1959) by Raymond Queneau (*Zazie dans le métro*). In this hostile world, she is able to negotiate with the opportunists she encounters along the way in her own terms (Mrs Brown) and finally comes out of this adventure unharmed (79-86). Her winning ways, based on provoking a sense of pity with the others, win her the admiration and coveting of a male protector (Walter, her future husband):

“Yes, I was lost this morning, a long way from here—and I have had my clothes taken away, since—and I am not dressed in my own now—and my name is Florence Dombey, my little brother’s only sister—and, oh dear, dear, take care of me, if you please!” sobbed Florence, giving full vent to the childish feelings she had so long suppressed, and bursting into tears. At the same time her miserable bonnet falling off, her hair came tumbling down about her face: moving to speechless admiration and commiseration, young Walter, nephew of Solomon Gills, Ships’ Instrument-maker in general. (DS 86)

Walter, subsequently, is overwhelmed by her acts of unconsumption manifested in her parting with her shoes and good clothes and exchanging them for old skins and bad shoes. He is

<sup>14</sup>The signification of the phallic center was elaborated by Lacan in *The Signification of the Phallus* (1970) and then his insights were applied to the purposes of psychoanalytic feminism.

also completely won over by her lachrymosity, which seems to be activated at will, expressive of grief and joy, one turning into the other in the fraction of a second (86).

In a preceding scene, Florence seeks male protection in the company of her brother Paul, instinctively entreating to be placed to sleep next to him, this profound yearning for the phallic center finding its consummation in securing Walter’s devotion to and affection for her:

So Walter, looking immensely fierce, led off Florence, looking very happy; and they went arm-in-arm along the streets, perfectly indifferent to any astonishment that their appearance might or did excite by the way. (87)

Florence’s unpretentious manners win her another friend – Walter’s uncle Gill in whose shop she dozes off before the fire (90). Her very limited consumption is also accompanied by gestures of disproportionate gratitude to people who offer her basic assistance. Even though we are assured by the author that it is “the innocence of her grateful heart” that makes her touch Walter’s face with hers (92), whether consciously or unconsciously, the fact remains that these gestures are part of her stratagems for winning male admiration. These feminine techniques also appear in her manner of establishing immediate intimate contact with people from the lower classes, her temporary minimal consumption of the city, overly loving nature and the urge to please everyone around by doing them little favors. The central part of these consists in their savoring her graces: beauty while dancing, voice while reading, etc. She is always by the bedside of her sick brother, Paul, later on assuming the contained comportment of a young lady – “staid and pleasantly demure with her little book or work-box” (270). As a result, they win her universal approbation, providing her with numerous young men from whom she can choose (607). She is thus set on a fast track to getting married to Walter, which helps her achieve her goals of a modern heterosexual woman and renders her an avid consumer of patriarchal values to be cashed in postponed increased post-marital commodity consumption.

When shown to be consuming food, Florence either does not eat at all or eats for the sake of the others, thus winning their praise even more. When at a dinner table with her father and step-

mother Edith, she does not consume food, but the spectacle of a family scandal during which Edith repeatedly claims that she does not eat at home (682). Thus, Edith takes on the gigantic proportions of a spending ogress who conspicuously consumes only the most expensive commodities with the added money value of public labor (683), contrasted to Florence's ostentatious abstention from consumption. Alternatively, she may take a morsel of deliciously cooked dinner by Captain Cuttle just to humor him (711). Although she refrains from consuming food, she does not refrain from consuming men's admiration as she clears up the table and sweeps up the hearth in such an arduous manner that he sees her as if she were "some Fairy, daintily performing these offices for him; the red rim on his forehead glowing again, in his unspeakable admiration" (711). Florence, more than Amy Dorrit, is a perfectionist in her consumption of men's praise as she proceeds to give the captain his pipe to smoke and makes grog for him while he endlessly tortures her evoking the memory of the supposedly drowned Walter, knowing very well that Walter is alive.

Pursuing her goal to the end, once married to Walter, Florence brings up the question of her being a financial burden to him:

"I don't mean that, Walter, though I think of that too. I have been thinking what a charge I am to you." "A precious, sacred charge, dear heart! Why, I think that sometimes." "You are laughing, Walter. I know that's much more in your thoughts than mine. But I mean a cost." "A cost, my own?" "In money, dear. All these preparations that Susan and I are so busy with—I have been able to purchase very little for myself. You were poor before. But how much poorer I shall make you, Walter!" (DS 819)

Sure enough, at this point Walter remembers the presence of a purse with some savings for rainy days, after which, upon hearing that, Florence declares that she is happy, in fact, to be his burden (819).

Amy Dorrit (Lat. amita – aunt, also a nursery name for mother, Fr. aimée – loved) achieves her goals with an even sterner behavior and more austere diet. Her case, however, is much better justified in the realization that she is the child of the Marshalsea, just as her father, Mr. Dorrit, is the Father of the Marshalsea. With her seemingly unobtrusive manner and abstention from consumption, she manages to attract the attention of two suitors – John Chivery,

the turnpike's son, and Arthur Clennam, a mysterious man who has come from abroad with the experience and potential to be a successful man of business. Unsurprisingly, Amy chooses Arthur, thus opting for the modern man of the times, undoubtedly aware of the fact that a marriage with John would mean identifying with the old world of the prison in an inversed bucolic recreation of the safety of the countryside (LD 226). One could argue that Amy's pursuit of Arthur's affection and the ultimate prize – marriage is effectuated in more devious ways than Florence could ever have contrived as Amy refuses to see Arthur, thus torturing herself, but feeding fuel into the flames of his rather poorly masked desire for her:

"There! Cheer up, Amy. Don't be uneasy about me. I am quite myself again, my love, quite myself. Go to your room, Amy, and make yourself look comfortable and pleasant to receive Mr Clennam." "I would rather stay in my own room, Father," returned Little Dorrit, finding it more difficult than before to regain her composure. "I would far rather not see Mr Clennam." (LD 395)

Just like Florence, Amy Dorrit is also in a close orbit of the male members of her family, impeding Arthur Clennam's advances until the end. Consummation deferred brings an award as "suppressing her sexuality in denying his advances to her sanctifies and secures Amy Dorrit the patriarchal prize denied to Little Nell from the *Old Curiosity Shop*" (Boev, "Orbiting the Center and Moving from it: Amy Dorrit and Harriet [Tattycoram]").

Again, like Florence, Amy is prone to unconsumption refusing to dress in a manner becoming the new status of her family after they temporarily move to riches:

"Here is that child Amy, in her ugly old shabby dress, which she was so obstinate about, Pa, which I over and over again begged and prayed her to change, and which she over and over again objected to, and promised to change to-day, saying she wished to wear it as long as ever she remained in there with you—which was absolutely romantic nonsense of the lowest kind—here is that child Amy disgracing us to the last moment and at the last moment, by being carried out in that dress after all." (LD 453-4)

Her refusal to consume renders Amy irresistible to Arthur in the same way as it affects Walter when he finds Florence lost on the street. However, with both female inhabitants the logic differs.

Florence consumes very little because she is to be married to someone below her status, who has to prove himself as a modern man with a profession – the one of a mariner. Amy's reduced consumption can be justified by the fact that she has spent most of her life in the Marshalsea prison orbiting her father, uncle, and brother and protecting them from the world without by playing the role of an agony aunt, who always listens and gives comfort in need. This extremely reduced consumption has made her irresistible to Arthur since the very moment he sees her (103).

A major development to the subject at-hand is the treatment of Dora Spenlow (Gk – doron – gift). She is Dickens's first female city dweller who enchants her suitor in a purely modern corporeal fashion. She affects David Copperfield with the curves of her body and the sound of her name:

“Where is Miss Dora?” said Mr. Spenlow to the servant. “Dora!” I thought. “What a beautiful name!” [...] All was over in a moment. I had fulfilled my destiny. I was a captive and a slave. I loved Dora Spenlow to distraction! (DC 376-7)

I could only sit down before my fire, biting the key of my carpet-bag, and think of the captivating, girlish, bright-eyed lovely Dora. What a form she had, what a face she had, what a graceful, variable, enchanting manner! (DC 377-8)

The quintessence of the modern Victorian, where corporeal consumption is viewed as shaping their physical appearance, is finely defined in a scene with David Copperfield and Dora at the dinner table showing David to be dining off Dora by being obsessed with her, and she herself, in her diminutive form, consuming nothing alimentary at all but patriarchal values (DC 378).

Conscious abstention from eating definitely shapes the body, and this abstention becomes one of the typical traits of the Victorian female character in Dickens's represented spaces. The slim feminine figure could only be imagined in its synecdochic representation of a tiny waist, which only the corset made possible. The curves and shapes of women were concealed in the hooped dresses they usually wore in public. Moreover, dresses as Veblen suggests, needed to “impress upon the beholder the fact (often indeed a fiction) that the wearer does not and cannot habitually be engaged in useful work” (119), thus presupposing a readiness

for “vicarious consumption” (119). However, as another British Victorian newspaper *The Graphic* (London) testifies, the ideal of feminine beauty was rather different from Dickens's and was more truthfully articulated by Dickens's *protégé*, Wilkie Collins:

There is one point on which we do not hesitate to join issue with Mr. Wilkie Collins. He states that “the average English idea of beauty in women may be summed up in three words – youth, health, plumpness. The more spiritual charm of intelligence and vivacity, the subtle attraction of delicacy of line and fineness of detail are little looked for and seldom appreciated by the mass of men in this island.” [33 (Saturday, July 16, 1870): 1]

This definite shaping of the body translates into the typical traits of the Victorian female figure in Dickens's represented spaces – diminutive with little voice, little laugh, little ways. In this representation, Dora, alongside other similar female city dwellers, is rather a modern projection of Dickens's own idea of feminine beauty as synonymous with daintiness and exquisiteness in its relationship to alimentary consumption, which establishes a synecdochic relationship to reduced consumption as body politics. A woman, speaking from such a body will be “limited in what she can say” (Gatens 25), and consequently will be saying what male inhabitants of the metropolis can interpret as reduced consumption, thus increasing her chances of selecting the best husband from a number of candidates.

In reality, as Cathy Taylor, a lecturer on antique clothing, points out, the feminine figure in the Victorian Age that appears in newspapers, paintings and clothing preserved in museums seems quite different:

Corseting partially explains many of those tiny-looking antique clothes in shops and museums. Nineteenth-century people were probably no more slender than people of today, but fashionable women depended on their corsets, rather than diet or exercise, to endow them with the ideal figure. And the ideal figure was not anorexically lean: it was rounded and ample, with an unnaturally small waist. [“Where Have the Corsets Gone”]

Dora is portrayed as wearing waistcoats, but no specific mention is made of corsets, still she can be seen to be in the possession of a slender waist (629) as a prerequisite to her feminine beauty. The

waistline did play a very important part in Victorian womanliness, as it had a very practical patriarchal purpose, illustrated with Agnes Wickfield, David Copperfield's second wife:

"Agnes! Stay! A moment!" She was going away, but I detained her. I clasped my arm about her waist. "In the course of years!" "It is not a new one!" New thoughts and hopes were whirling through my mind, and all the colours of my life were changing. (DC 838-9)

The following quote is indicative of the traits Agnes possesses to win David Copperfield. She starts her relationship with him in a slightly disadvantageous position, playing the second fiddle. She has the role of a confidante for him until, gradually, her qualities associated with calmness and goodness added to the typical set of Victorian bodily traits marked by diminutiveness, with docility and modesty in character to boot, gain the upper hand in his preferences for a woman and secure her the prize of becoming his loving and loved wife:

I see her, with her modest, orderly, placid manner, and I hear her beautiful calm voice, as I write these words. The influence for all good, which she came to exercise over me at a later time, begins already to descend upon my breast. I love little Em'ly, and I don't love Agnes - no, not at all in that way - but I feel that there are goodness, peace, and truth, wherever Agnes is. (DC 226)

Agnes (Gk hagne – pure, holy, Lat. agnus – lamb) is a much more active disguised Amy-like city inhabitant, who is rather a wolf in a sheep's clothing although her name suggests she should be meek as a lamb. She appears seemingly grateful to play a secondary role in Copperfield's love life, but she is in fact a woman who patiently bides her time, being well aware that she has the required patriarchal values as well as feminine beauty, qualities that should be rewarded with the ultimate prize, marriage. After she has been Copperfield's companion in grief and sorrow, he gradually begins to appreciate her influence until he sees it as indispensable (260). Finally, he realizes that apart from being the best confidante, she is a woman, too (261).

Every time he sees her, she always seems to be occupied with typically patriarchal womanly chores or pastimes: netting, knitting, calmly reading a book that she, just like the adolescent

Florence, seems to have with her at all times. She is always happy to see him and he is always overwhelmed by this effusive display of patriarchy. Confident in her charms, even though at times showing the opposite, which would bring her the additional benefit of admiration, Agnes makes gradual advances into David Copperfield's affection for her by means of slowly, but surely, turning gestures of comfort and solace into ingenious seductive stratagems in which her body parts play a role:

She put her hand - its touch was like no other hand - upon my arm for a moment; and I felt so befriended and comforted, that I could not help moving it to my lips, and gratefully kissing it. (DC 354)

Agnes's behavior turns her into a mirror reflecting David's emotions, which beams back consolation, placidity, empathy and sympathy in a similar way to the manner of the other examined *angelic daughters* until the effects of this radiation are telling. After a prolonged exposure to it, David succumbs to the patriarchal charms it contains (495). Every time the invisible rays of her radiance break yet another barrier of inner resistance in him, soon assuming the dimensions of an all-pervasive influence reshaping everything around it – the entire city (547), that is David's imagined representation of it. Agnes's devious ways are detected by Dora herself but, on meeting her, she lets herself be fooled by her unassuming manner and consequently lowers her guard (DC 592).

Dora could have had David for the rest of a long life had it not been for the presence of Agnes, and then conveniently, Dora, being a gift has to die, as the gift, once granted by God is also reclaimed by Him. The obstacle gone, Agnes can take her place even with the benediction and kind permission of the dying wife. The question remains if Agnes would have walked an extra mile enhancing even further her powerful influence over David provoked by her beauty (continuously augmented) and her counsel (increasingly followed). The answer to this question should be positive, as David would have made the first step towards her as a love object, finding her charms totally winning, as it is not by accident that Agnes registers an important point by looking prettier than Dora and far superior in intellect. Indeed, the insistence on qualifying adjectives associated with her of which the most



prominent is *innocent* does not really testify to innocence of mind or intention as it is just about an innocence of looks – “affectionate arms”, “innocent cheek” (592). Her exuding “earnestness and thoughtfulness” (592) cannot be taken at a face value, either not only because they are imparted to us through David Copperfield’s narrative, but also because her actions betray a scheme of exerting influence with a specific target, whose impact is ever present and increasingly felt as hard to resist. Agnes has been referred to on numerous occasions by David as his sister, but from a Victorian point of view, her role is rather one of a substitute, should ill fate befall the wife (because of the woman’s state of being “continually ill,” this was not unexpected). As Alexander Welsh also suggests: “often enough, to address a Victorian heroine as ‘sister’ is merely the prelude to a warmer theme” (151).

Agnes enters this courting code, intoning with “brother” when addressing David, but as this critic claims, the Victorian incestuous patterns in literature are more comprehensive and extend to the father-husband-daughter relationship. In it, the husband takes the position of the father as a new phallic center, which may follow the same pattern to extremes – Arthur Clennam occupying Mr. Dorrit’s cell in the Marshalsea prison (Welsh 153). Arthur Clennam sees Amy Dorrit as an “adopted daughter” that he would like to keep orbiting him as a phallic center, the “daughter,” “sister,” “brother,” “father” talk masking a desire of marking the would-be wife/husband (153).

Another motif indirectly related to corporeal consumption, should also be mentioned – what Alexander Welsh terms “the spirit of love and truth” and discusses it at length (164-179). He refers to the topical pledge of fidelity consistently found in girls’ (“child-mothers”) speech in Victorian fiction in Dickens, Thackeray, Scott and Throllope. This pledge can be integrated into Christian heroics as perceived by Ruskin in his parting charge to women from his two lectures delivered in Manchester in 1864 *Sesame and Lilies* (1865): “in your cities, shall the stones cry out against you, that they are the only pillows where the Son of Man can lay his head?” (100). In this much discussed quote, Welsh sees a religious invocation used by Ruskin to appeal to women in their relationships with men, which is part of the communication code used by Dickens (175).

Conversely, Kate Millett sees here an outdatedness of paternal obligations expressed in “a concoction of nostalgic mirage, regressive, infantile or narcissistic sexuality” (107). In reference to Dickens’s embracing this ideology, she sees a disheartening flaw (92). The view sustained in this analysis is that Dickens portrays a mainstream heterosexual code of free compliance on part of women, which is concordant with Welsh’s presentation of the “heroine of truth” as one “who makes no outward show or sexual appeal” (169). Its relationship to this discussion lies in what I see as misconstrued connivance in Victorian women by feminist critics. This pervasive application of “love and truth” in the *angelic daughters* to male members of the family and perspective husbands as a mode of speech and comportment in them is challenged by modernity and consumption. The outward self-denial and reduced corporeality are concomitant and integrated into clandestine eating practices invested in professions of fidelity. These complex feminine stratagems aim to present the final product – the modern woman in an epoch on the brink of two worlds, proficient in romantic and religious ideology and using them to corporeal ends.

In his marriage to Agnes, David Copperfield, therefore, could be viewed as seeking to replace the removed protective layer from the world without for himself as well as keep her in orbit of the same phallic center. Alexander Welsh suggests that Agnes is much more to David in her gradual transformation from confidante to wife, taking the place of the child-wife Dora after her death and evoked in David’s imagined one. According to Welsh, she may also be viewed as “an angel of death” (182). The following quote reveals Agnes’s position of an indispensable substitute preparing David to this office, which should be preceded by love:

“When I loved her – even then, my love would have been incomplete, without your sympathy. I had it, and it was perfected. And when I lost her, Agnes, what should I have been without you, still!” Closer in my arms, nearer to my heart, her trembling hand upon my shoulder, her sweet eyes shining through her tears, on mine! “I went away, dear Agnes, loving you. I stayed away, loving you. I returned home, loving you!” (DC 839)

After this classical love confession comes her ready-made one: that she has loved him all her life (840), which serves to emphasize

the fact that she would have increased her influence over him until his confession would have come through.

The examples above call into question Gail Houston, Anna Silver, and Helena Michie's assumption of *forced anorexia* in Dickens's female urban characters. In addition, the reduced food consumption to which these critics refer is a self-imposed one, far from being dangerous since it is based on what was not shown, neither in real life, nor in fiction: women's food consumption. The *miraculous anorexia* by which Gail Houston (45) refers to Dickensian heroine's "silently and insidiously imposing the oscillations between desire and negation of desire upon the heroine's bodily interior," thus allowing the male protagonist the "luxury and implied heroism of a more exteriorized, intellectual vacillation between his own appetite and asceticism," (45) confirms my analysis. We need to disregard, however, its antithetical relationship to men's corporeal consumption and its signification in Dickens's novels. *Miraculous anorexia* in what Houston calls its *insidious* nature is based on covert food consumption. We may see the *insidiousness* as a matter of this covert consumption rather than the kind of insidiousness with which she stigmatizes Dickensian representations of women, and we can interpret their consumption as the female city dwellers' conscious strategy. In other words, far from suffering from this condition, these women can reap the benefits that accrue to an adept consumer of corporeal culture, benefits ultimately realized in their increased consumption after marriage. The lack of real symptoms of anorexic suffering in Dickens's thin female figures, which, as Victorian newspaper reports show, would have appeared in reality, and the fact that not showing consumption does not mean there was none, is corroborated by the evidence adduced by Cathy Taylor, Helena Michie, Lisa Wade, and Victorian newspaper articles. Victorian women were not anorexic, but looked plump and yet slim if judged by their waists and faces. Many women did not consume food openly, but did so on the sly, aiming at securing themselves a patriarchal prize – marriage.

The *angelic daughters* of the house are, therefore, adept consumers of Victorian values, which entails the patriarchal reward of marriage whereupon this consumption of values is easily transformed into regular consumption of commodities and

of expensive restaurant food. This case can be observed with a post-marital, but still angelic Edith (*DS* 400), caught in the natural metamorphosis of passing from one phase to the other, described by the author as "so beautiful and stately, but so cold and so repelling" (396), and describing herself as "artful, designing, mercenary, laying snares for men" (418). So presented, she exhibits an early foreboding of her nature of an avid consumer, a sort of a successful, but remorseful Becky Sharp from a novel released in the same year, Thackeray's *Vanity Fair* (1848) consuming in spite of herself, who could easily be Florence's projection of a future wife hypothesized in Edith's numerous warnings to Florence not to follow her example (532, 679, 899). We should not forget, therefore, that the odious hyper-consuming wives were *angelic daughters* once and that their success as wives is, indeed, based on their triumph as *angelic daughters*. The only step they are to make before they reach the state of fully-fledged modern women is to stop having remorse for their consumption, which becomes a fact in Dos Passos's representations of female city inhabitants.

By contrast, women who were not designated for courtship by prospective husbands did not have to play any reduced consumption games and could enjoy the second-rate meals of the kitchen staff, which were sufficient for keeping a plump figure:

The maid who ought to be a skeleton, but is in truth a buxom damsel, is, on the other hand, in a most amiable state: considering her quarterly stipend much safer than heretofore, and foreseeing a great improvement in her board and lodging. (*DS* 524)

Dickens's representations of female city inhabitants, therefore, are mainly concerned with showing women in marrying age to be of small stature, abstaining from consumption, demure, pleasing and loving, which creates the image of an irresistible *form* and *character* for the prospective husband. Their aim is to enthrall a man or a number of men and then make the most propitious decision based on a number of choices. Behind their unconsuming guise lies an avid consumer's nature realized in the portrayal of the hyper-consuming wives or elderly women – Edith (*DS*), Mrs General (*LD*). Occasionally, this nature is revealed in the daughters themselves – Fanny (*LD*), adolescent Bella (*OMF*). The portrayal, therefore, of the *angelic daughters* in Dickens as

seemingly reduced consumers may be viewed in the light of their aiming to attract the best partner in marriage. He would be enticed by this small consumer and assume wrongly, that he can afford to marry her, trusting that she will not change, but she *does* (signs of that can be seen in Florence). By reducing consumption with the daughters even further, Dickens recreates the image of the modern heterosexual woman, self-conscious, intelligent, slim and always ready to enchant a prospective suitor. It thus reveals exaggerated tactics, which dissimulate a modern woman's nature personified by Bella Wilfer (*OMF*), a rather belated open recognition of feminine consumption patterns as well as of men's fear of women's consumption manifested in John Harmon's meditations on the grim prospect of marrying "a mercenary wife" (*OMF* 389).

In view of the arguments given above, in his portrayal of women, Dickens seems to challenge Beauvoir's discussion of femininity (75) as the *other* imposed by society in that he portrays a patriarchal society, which is based on free compliance on part of the majority of women. There are only a few notable exceptions in the examined novels (Miss Wade, Miss Havisham). These women (the angelic daughters) postpone consuming vicariously in their pre-marital years in order to increase their chances of full-blown consumption in married bliss. In doing so, they assume the covert role of "objects" to whom everything happens "through the agency of others" (Beauvoir 576, 615). However, rather than being in "a state of impotent rage" (575), caused by their "object positions," Dickensian child-mothers use a system of stratagems of seeming vulnerability and helplessness, stemming from the historically perceived truism that women's bodies are like territories with indefensible borders (Gatens 79). They pawn their childbearing potential, placing themselves in positions of the *damsel in distress*, gratified easily by hostile metropolitan spaces in order to measure the performance of the men who come to their rescue. Thus, they make a choice that would promise sustainability in commodity consumption after marriage, revealing themselves not as "objects," but *subjects*. They are part of a heterosexual communication code, whose signification may be perceived as their being proactive subjects in choosing the best provider of commodities, which results in increased corporeal consumption. The process of *signification and communication* in Dickens,

therefore, may be viewed as a pre-modernist code of subject-subject communication, in which one of the subjects is false. The signification of this code is realized in men not choosing women, but rather letting themselves be chosen by them, which classifies men as the real *object*.

The arguments thus laid out call into question another widely spread theory, arising from feminist discourse and presented here – that of the smug and stately phallic center around which female inhabitants humbly orbit. While seemingly, this may be true, the analysis of the behavioral patterns of the *angelic daughters* has brought into the discussion the sensation of a strong gravitational pull exercised by each one of them, which can be interpreted as establishing orbits in which the phallic centers, having lost much of their static immobility, have been placed. Thus, this discourse invokes Westphal's discussion of the "l'O utérin" [the uterine O]. Westphal refers to this force as "un lieu O-mnicompréhensif" [an omnicomprehensive place] (*La Géocritique: réel, fiction, espace* 40). An *uterine center* based on this idea of *place*, if I may use this term, may appear more mobile, but in fact, is intrinsically stationary, as demonstrated in the examination of the *angelic daughters*. Their childbearing potential attracts the phallic centers, expressed in the numerous trajectories the Victorian gentlemen in Dickens's novels draw in their visits to the *angelic daughters*, thus suggesting that the latter may be viewed as more autonomous and stable centers. The dynamic interactions between these two centers brings up the question of the bodily consumption effected in this process.

Excessive corporeal consumption of the female body by men, just like with other types of consumption with Dickens, is debilitating and may lead to the physical demise of the consumer as claimed by Katherine Byrne in *Tuberculosis and the Victorian Literary Imagination* (2011). In it, she sees a direct relationship between capitalism and disease – pathological capitalism summed up in the body, referring to the carnality-finance relationship in Mr Dombey's excessive consumption of commodities for his wife and of her body, which leaves him, "emasculated, 'a feeble semblance of a man' (958)" (61), suggesting syphilitic implications resulting from sexual overconsumption. Excessive consumption in women (Edith [*DS*], Mrs General [*LD*]) is condoned to a similar degree or

higher than that in men, as they either will self-reform themselves (Edith) or will reduce their consumption when the prospective provider (Mr. Dorrit) is eliminated. Estella (*GE*) as the heir of the “Enough House,” may indulge in increased consumption converted from the sale of this property, but Dickens prefers not to provide an answer to this question, conveniently ending the novel.

As the following analysis will show, the female figure from the point of view of corporeal consumption, was not very different with Dos Passos as the 2-4 decades and the Atlantic Ocean, which separate Dickens’s urban representations from his, did not offer many differences in this aspect. This fact is confirmed by Anna Silver, who also sees continuity in the representation of “waisted women” and reading “Victorian slenderness” in writers from the 19<sup>th</sup> and the 20<sup>th</sup> centuries (25). A significant change was that with the disappearance of Victorian mores in the American metropolis, Victorian remorse was also gone and the American metropolitan inhabitants of the 1920s could consume food or other commodities unmenaced by imminent celestial vengeance. As far as female city dwellers are concerned, this meant the full realization of the Victorian promise of unlimited food consumption with the wives having sedentary lifestyles, uninhibited by Victorian mores.

With Dos Passos, food consumption is certainly based on the financial means of the consumers with smaller gender-based differences. Women are often taken to restaurants by men, and not infrequently, they are the ones who invite the men to cocktails. They are mainly shown to be consuming drinks in compliance with the Jazz Age culture of the period in their role of confidantes to the men listening to their stories of war or of business transactions to the sound of jazz music (*Nineteen nineteen* 218). When dinners are consumed by people of meager means, their ingredients are very basic and normally do not even constitute a proper dinner (*The 42<sup>nd</sup> Parallel* 73). Family dinners are usually big, occasionally sumptuous, typically consisting of a healthy diet of fish or roast chicken with wine or beer as accompanying drinks, thus serving a more utilitarian function than the ones consumed in Dickens’s represented spaces. They still constitute a family gathering, but fail to venerate the beauty of the housewife, who in this case is more often than not, the wife herself.

In the case of going to restaurants, dinner comes into its own, truly assuming the dimensions of a main social occasion where the male and female inhabitants of the metropolis can communicate. The gender roles are much more balanced than in Dickens’s represented spaces, women being an object of admiration in their abilities to be confidantes as they fit in the social occasion. The woman oftentimes adorns the table and imparts a particular glamor to the event, the men priding themselves on the fact that they are accompanied by the women (*The 42<sup>nd</sup> Parallel* 225). Dinner in Dos Passos’s urban spaces is not only a social event that appears with much higher frequency than is the case in Dickens’s represented spaces. It also takes on typically modern social functions – of resolving tensions between love couples, friends, husbands and wives: “I have a hunch that if I take you out to dinner at Gertrude’s everything will be all right,” he [J.W.] said to Eleanor. “I’m rarely wrong in my hunches” (*The 42<sup>nd</sup> Parallel* 359). It was also an occasion to socialize, a cultural crossroads where immigrants met with locals, a place which would not only resolve conjugal problems, but also create interracial tensions humorously portrayed in the following passage:

There was an army officer at a table with a girl who got red in the face whenever he looked at them. Finally a waiter, an elderly German, went up to them and whispered something. “I’ll be damned if I will,” came the voice from the table in the corner. Then the army officer went over to them and said something about courtesy to our national anthem. [...] “Dastardly pro-Germans,” he sputtered as he sat down. Immediately he had to get up because the band played The Star-Spangled Banner. (*The 42<sup>nd</sup> Parallel* 408-9)

The commotion in the restaurant is provoked by the different interpretation of the American national anthem from people of different nationalities played by a restaurant band where some people refuse to stand up associating the anthem with a call to war. The space of the restaurant where food and drinks are consumed is shown as critical in the expression of the social practice of the city inhabitants where the cultural clash triggers a protean interaction on their part as they all start discussing the behavior of the pacifists. The farcical scene quoted above is thus transformed into fighting with food – the woman with the red hat holding back the crowd with a bowl of lobster mayonnaise, “chucking it into



people's faces" (409). The meaning of the social occasion then is subverted, realized in the food being dissipated, an indication of surplus of food, which does not resolve tensions, but creates them. If scarcity of food unites people in Dickens's represented spaces turning dinner into a family gathering where patriarchal values are consumed, in Dos Passos's restaurant dinners, its surplus sets them apart and with Victorian values gone from the food consumption scene, the differences prove to be surpassing the similarities.

Another dimension of restaurant space can be observed in a meal that Jimmy Herf and Ruth have where restaurant food bridges urban culture and consumption, becoming the comestible expression of a potential foreplay:

"Jimmy you shock me. ... She keeps losing her false teeth," began Ruth; an L train drowned out the rest. The restaurant door closing behind them choked off the roar of wheels on rails. An orchestra was playing When It's Appleblossom Time in Normandee. [...] Ruth made a pass at him with a breadstick. "Jimmy do you think it'd be immoral to eat scallops for breakfast? But first I've got to have coffee coffee coffee..." "I'm going to eat a small steak and onions." "Not if you're intending to spend the afternoon with me, Mr. Herf." "Oh all right. Ruth I lay my onions at your feet." "That doesn't mean I'm going to let you kiss me." "What ... on the Palisades?" Ruth's giggle broke into a whoop of laughter. Jimmy blushed crimson. (*MT* 115)

The urban scene of the restaurant at New York Palisades offers myriads of signs where altering *signifier* and *signified* is being reinterpreted in the conversation between the two city dwellers. The seafood delicacies are elevated by engrafting moral and poetic connotations to them, the respective higher register referents being reduced to food items as in dreams from Yeats's *He Wishes for the Cloths of Heaven* (1899). Here dreams turn into onions that Jimmy lays at Ruth's feet, to be deftly parried by Ruth in a connection established between literary culture and corporeal consumption. The amalgam and mutual reinterpretation of the two results from the interaction between them and evokes potential carnal pleasures.

I continue my analysis by examining a survivor from the previous epoch – the corset and the changing feminine figure in Dos Passos. The fashion of the 1920s still had the corset as an important accessory with women and they often wore it to

accentuate their waistline. It was modified in such a way that it allowed them to perform work, too while wearing it (*The 42<sup>nd</sup> Parallel* 74), but it was already perceived to be a man-imposed accessory despised by emerging heterosexual feminists:

Mrs. Duncan had a hard struggle to raise her children in the love of beauty and the hatred of corsets and conventions and manmade laws. She gave pianolessons, she did embroidery and knitted scarves and mittens. The Duncans were always in debt. The rent was always due. (*The Big Money* 153)

In his discussion of specially constructed female wear for "vicarious consumption," Veblen sees the corset as ornamental to the point of snobbism, a survivor from the previous epoch, still present in American cities "which have recently and rapidly risen into opulence," (122) which would allow for this type of consumption from women.

Another important change is the modernist differentiation in the looks of the wife and the woman on the street or in the restaurant. Women in restaurants, more often than not, rise to the occasion of looking the epitome of the Jazz Age as discussed in Chapter 2 (*MT*), being slim, beautiful and seductive-looking. By contrast, wives, who were also housewives, could be seen as commonly fat, a stereotype (*The 42<sup>nd</sup> Parallel* 27), which has persisted to the present day due to an established rather sedentary way of life, where a woman could afford to be overweight and openly consume food uninhibited in this activity by the pre-marital representation of Victorian feminine beauty. Fainy, one of the poor city inhabitants from Dos Passos's represented metropolis, dreams of his sister Milly taking on ballonic dimensions, a projection of imagined hyper-consumption inflated by hunger, thus consuming air instead of food (*The 42<sup>nd</sup> Parallel* 48).

Alongside with the women epitomizing the Jazz Age, plump and downright fat women can also be seen invading public spaces (*The 42<sup>nd</sup> Parallel* 238, 289, 332; *Nineteen Nineteen* 238). The word *fat* itself does not only come to be associated with the physical appearance of both sexes. It enters daily talk in a number of expressions arising from the massive presence of food consumption in everyday culture: *a fat check* (*Nineteen Nineteen* 330), *a fat chance*, (*The 42<sup>nd</sup> Parallel* 122; *Nineteen Nineteen*

173), *chew the fat*, (*The 42<sup>nd</sup> Parallel* 391; *Nineteen Nineteen* 160). The 1920s also saw the emergence of obesity in the USA due to excessive food consumption, sedentary life or modern diseases like diabetes (*The Big Money* 321). On the other hand, the word *thin* is still associated mostly with women and appertaining parts of their bodies rather than with men: *thin tight lips* (*The 42<sup>nd</sup> Parallel* 37), *thin faced* (*The 42<sup>nd</sup> Parallel* 138). When associated with men, *thin* usually refers to malnourishment (*The 42<sup>nd</sup> Parallel* 120, 127), but also to conscious abstention from consumption, manifested in the appearance of a company's personnel:

Mr. Dreyfus was a small *thin faced* man with a small black moustache and small black twinkly eyes and a touch of accent that gave him a distinguished foreign diplomat manner. [...] Mr. Carroll was a stout *red faced* man who smoked many cigars and cleared his throat a great deal and had a very oldtimey Southern Godblessmysoul way of talking. [...] Jerry Burnham was a *wrinkle faced* young man with dissipated eyes who was the firm's adviser in technical and engineering matters. (*The 42<sup>nd</sup> Parallel* 152; emphasis added)

As the quote shows, a direct relationship can be established between the financial powers of the employee reflected in his position in the firm hierarchy and his consciously reduced alimentary consumption. The proto-tycoons from the end of the 19<sup>th</sup> century (1880s-90s) would still manifest signs of amorphous obesity as illustrated in *Manhattan Transfer* (23). In the 1920s, men as well as women became more food consumption conscious and as Dos Passos's urban spaces show, the surplus of food and other commodities proved challenging in the practice of self-induced abstention. The female figure was greatly influenced by the flapper style of the Jazz Age vogue, described in the following manner by Pauline Weston Thomas, who accentuates the effects that clothes had on women's behavior:

A fashionable flapper had short sleek hair, a shorter than average shapeless shift dress, a chest as flat as a board, wore make up and applied it in public, smoked with a long cigarette holder, exposed her limbs and epitomised the spirit of a reckless rebel who danced the nights away in the Jazz Age. ["Flapper Fashion – 1920s Fashion History"]

An important achievement of this kind of clothing was the elimination of the differences between the women of the middle

class and the very rich, although differences with the very poor still persisted. It was also an evening dress, which was worn at fancy restaurants, and where the Jazz Age could be consumed amid glitter and champagne. While Victorian dresses featured a tight waistline and left everything else to the male imagination, the flapper style was an act of liberation in a brave unveiling of unclothed curves of the woman's body (legs below the knees) in a more direct claim to winning the modern man of business. If in Dickens's represented spaces women are portrayed as demure, excessively shy, and well versed in the patriarchal values of Victorian society, the modern heterosexual women of the 1920s in the American metropolis perfect the role of the confidante played by Agnes (*DC*). They sustain their slim figures from the previous epoch (Dickens) with food consumption taking a corporeal toll among the more sedentary housewives in Dos Passos.

In both authors, corporeal consumption is extremely important to the position the city inhabitant occupies in society. It is also indicative of the rise of the modern heterosexual woman from Victorian England evolving into her Modernist New York equivalent. Her consumption of modernity is expressed in an increasing independence from men in general as well as in the conscious act of cultivating seductive looks aiming at securing the right man for a husband.

### 3.2 Consuming the City: Commodification, Consumption, Community

This subchapter of consumption in the modern metropolis deals with the commodification of communal space as well as the consumption within that space effectuated by the alien communities as a marker of the rise of modernity on both sides of the Atlantic. This type of space commodification is reviewed against Baudrillard's second structural pair of consumption – *classification and social differentiation*. It examines alien communities with Dickens and Dos Passos as a common element revelatory of the social, economic and societal dynamics of the first and second world metropolis of the time. As such, these metropolises attracted a large number of immigrants – external and internal and the positions they occupied in society could be considered indicative of the modern progress of the represented

metropolitan spaces under scrutiny concerning the immigrants' integration in society and city consumption.

The "time-space compression" of the Modern City (Giddens 143,171; Harvey 240) undoubtedly created warped spaces, which came to be recognized as essentially urban. It brings to the two analyzed metropolises representatives of a number of other countries, especially in the case of New York of the 1890-1930s. The newcomers' integration in the metropolitan societies on both sides of the Atlantic raises interesting questions as to the consumption of the communal space of these aliens, their role as city consumers and their position in societal strata. Furthermore, Ira Katznelson sees this reorganization of city space of the modern city a result of the buying power of the city residents when it comes to real estate purchases and rents (15), which corroborates Dickens's and Dos Passos's representations of residential spaces and the communal consumption effected there.

Immigrants in late 19<sup>th</sup> century London, just like immigrants in New York from that period through the 1920s shared congested spaces in the London and New York slums, the so-called *rookeries*, attested to by a number of sociological surveys notably by Booth, Riis and London. These residential sites, as Mumford remarks, can be viewed as a particularly ugly side to *laissez-faire* economy in the slumlords amassing high profit from the sum total of rents per tenement building – "the worse the dwelling, the higher total rent of the property" (*The City in History* 417-8). As external immigrants (aliens) in London did not have the means to afford good housing conditions, their consumption of commodities was also delimited by their much-reduced buying power. As regards housing, Theodore Hoppen sees it as one among many other factors shaping communities referring to the fact that many of them shared small residential spaces:

Housing was, in any case, only one of the elements which shaped communities. The impact of clubs, pubs, factories, and union branches cut across the relationships created by residential propinquity. Not all streets functioned as units simply because their inhabitants lived cheek by jowl. Complicated social alliances or ethnic, religious, and workplace distinctions could matter as much as housing patterns determined by income levels. (72)

Housing in the metropolis is one of the most significant indicators of identity and consumption and as such, it is of paramount importance in Dickens as it allows him to undertake a purely scientific approach to depicting cityscapes and portraying city inhabitants. In its findings, it concurs with data established by the sociological surveys conducted in the period and here we can say that Dickens employs a journalist approach, having taken part in some of the surveys himself. Consumption as revelatory of self-identity can be observed in all his city novels, especially in the kaleidoscopic *Sketches by Boz* where clothes from a second-hand windowshop stand as ready evidence of commodification of communal space: There is the "man's whole life written as legibly on those clothes, as if we had his autobiography engrossed on parchment before us" (77). What follows is argued conjecturing about the city dweller's identity, reconstructing his life and family based on his consumption pattern.

In his analysis of the living standards of Victorian England, Theodore Hoppen suggests that due to its high industrialization, England enjoyed higher wages than elsewhere in Europe throughout the 19<sup>th</sup> century and certainly higher than Ireland (76), which accounts for the large number of Irish immigrants in London. The Irish were attracted to the great city in their flight from the terrible potato famine in Ireland, leaving more than one million dead (143). However, they were not the only ones; Russian Jews settled in the East End of London escaping from persecution from the Tsar in the 1880s, who by that time probably doubled their numbers to 60 000 (442), the majority of whom lived in London. Other, if not visible, at least audible minorities were the French and the Italian, who could be differentiated by their accents. The presence of the same and many more can be observed in the New York of the 1920s following a major exodus mainly from Europe.

Due to the different way they were perceived by the English, all minorities have different success or survival stories in the London imagined by Dickens. For instance, the French enjoy a slightly better position since they, being native speakers of French, have historically provoked an ambivalent reaction of contempt and fascination with the English. This phenomenon is explained by the fact that the latter view French as the language of refined manners,

which is often a business requirement. Consequently, teaching it was one of the main duties of a well-educated governess of the period as testified by the represented spaces not only in Dickens, but also in Charlotte Brontë (*Jane Eyre*) and George Meredith (*The Egoist*). In Dickens, this is especially obvious in *Nicholas Nickleby*, *Black House* and *Little Dorrit*. The backside of the medal, as far as the French are concerned, can be observed in the portrayal of the French people in general depicted as “howling” (LD 21). Examples of this English perception of the French are Monseur Rigaud (LD) and Mademoiselle Hortense (BH) in particular, who are portrayed as intractable, moody, double-dealing occupying the positions of a freelance crook (entrepreneur) and housemaid respectively, which meant that they enjoyed some of the highest wages per working day in London at the time. Dickens offers the following description of M-le Hortense, which is expressive of the mutual distrust the English and the French harbored for each other then:

My Lady’s maid is a Frenchwoman of two and thirty, from somewhere in the southern country about Avignon and Marseilles, a large-eyed brown woman with black hair who would be handsome but for a certain feline mouth and general uncomfortable tightness of face, rendering the jaws too eager and the skull too prominent. There is something indefinably keen and wan about her anatomy, and she has a watchful way of looking out of the corners of her eyes without turning her head which could be pleasantly dispensed with, especially when she is in an ill humour and near knives. (BH 168)

The Irish did not have the advantage of the French, had come in great numbers to London after the 1840s and were generally seen as noisy trouble-makers (Hoppen 442), a fact reflected in Dickens’s representations of London (SB 75-188). Dickens did not fail to see that they often lacked the education or qualification for better-paid jobs, which allocated them the lot of joining the mass labor force for odd unqualified jobs and the minimal consumption of housing space in the *rookeries* (SB 74). The following description of an Irish immigrant neatly sums up both the immigrants’ dreams of consumption in the English metropolis and the satirical way in which they were perceived by old-timers or locals (the omniscient narrator), their standing at odds not only with fashion, their deficiencies and incomppliance foregrounded:

Mr. O’Bleary was an Irishman, recently imported; he was in a perfectly wild state; and had come over to England to be an apothecary, a clerk in a government office, an actor, a reporter, or anything else that turned up—he was not particular. He was on familiar terms with two small Irish members, and got franks for everybody in the house. He felt convinced that his intrinsic merits must procure him a high destiny. He wore shepherd’s-plaid inexpressibles, and used to look under all the ladies’ bonnets as he walked along the streets. (SB 301)

As corroborated by Hoppen and other historians, Victorian London was a huge metropolis where contours often converged, mixing the immigrants with the locals on grounds of the actual consumption effectuated by them. Both often populated the *rookeries*, rendering London a city of contrasts, where utter poverty and high opulence were divided by the thin line of as much as a street, reflected in a number of passages from Dickens’s urban representations, one of which strikingly repeats Hoppen’s quoted passage above nearly ad verbatim:

The filthy and miserable appearance of this part of London can hardly be imagined by those (and there are many such) who have not witnessed it. Wretched houses with broken windows patched with rags and paper: every room let out to a different family, and in many instances to two or even three—fruit and ‘sweet-stuff’ manufacturers in the cellars, barbers and red-herring vendors in the front parlours, cobblers in the back; a bird-fancier in the first floor, three families on the second, starvation in the attics, Irishmen in the passage [...] You turn the corner. What a change! All is light and brilliancy. The hum of many voices issues from that splendid gin-shop which forms the commencement of the two streets opposite; and the gay building with the fantastically ornamented parapet, the illuminated clock, the plate-glass windows surrounded by stucco rosettes, and its profusion of gas-lights in richly-gilt burners (SB 186-7).

The fact that the modern city of London was equally indifferent to the ethnic ingredients contained in the composition of the UK – English, Scotch, Irish and Welsh is attested to by a bleak summary in which they are all seen as united in poverty (MC 265). The ethnic minority of the Jews in Dickensian London fare the worst of all immigrant communities as they are depicted as “red-headed and red-whiskered” (SB 76-126). They sport “an ancient coat, long of skirt, and wide of pocket...with long grey hair flowing down at its sides” mingling with the beard (OMF 292). Their appearance is ungainly: “grey-headed and grey-bearded” (OMF 569), dwelling



in “squalid houses” (*SB* 76). In looks, they all resemble Fagin (*OT*), dissimulating utter poverty while hoarding jewelry stowed away in their rickety dwellings – the image of “the thorough Jew” perceived by Fledgeby in the following manner: “He’s worst when he’s quiet. If he’s quiet, I shall take it as a very bad sign... if he’s quiet, don’t be hopeful” (*OMF* 606). The cited text presents an expanded image of the “Wandering Jew” synecdochically representing the entire Jewish community drawing on supposedly anti-semitic sources, which may have served as an inspiration for Gustave Doré’s modern woodcut of 1852. In “The Streets – Morning” from *Sketches by Boz*, Jews are portrayed as the “usual crowd,” their identity elucidated against the accompanying “nondescripts” (52). As stated by Hoppen, Mid-Victorian London Jews practiced a close communal solidarity in which the more prosperous members of the community assisted the less fortunate ones (443), which accounts for their being seen as a smaller crowd standing out of the larger crowd on the metropolitan streets.

While the Irish MPs are accused over the table of consuming more than they are entitled to (*SB* 161), the Jewish community is portrayed as hoarding riches (*OT*), but not consuming them, thus indulging in usury. As they are accused of not assisting the economy, they may as well be dead and hand over their wealth as in the cash nexus of the dead bodies in the river of *Our Mutual Friend* (Schwarzbach 206). The rehabilitation of the Jews is realized in this later work in the representation of Riah (the “gentle Jew”). He stands to the others as an ironically inversed Christ-like figure, being wronged by them in the same way as Christ was by the Jews, bearing the brunt of all their attacks on his people.

The city spaces represented in Dickens do not feature many visible alien minorities with the exception of the Jews, offering inconclusive evidence of the consumption they effectuated in the city. They leave an overall impression of confirmation of stereotypes as far as these minorities are generally perceived in their role of urban consumers. They still stand out and the English-born inhabitants of the metropolis react to their presence there in their marginalized consumers’ role, barely tolerating them. They hyperbolize their minimal consumption by attributing to it gigantic dimensions, seeing it as a serious threat to their own levels of consumption. This affirmation of the stereotypical perceptions

of immigrants by the locals in Dickens identifies his portrayal of the alien communities as sharing the “Englishness” exposed in a number of articles published by *Punch* magazine in 1851. The modernist glass building, where the “Great Exhibition of All Nations” was held became the venue where all classes met out of curiosity for the exposition and where English insularity was brought out in a number of caricatures. They reflected two basic oppositions: the rich and the poor in the caricature named “The Pound and the Shilling” and the distrust and resentment from the Brits towards non-Brits in “Perfidious Albion” and “The North-American Lodgers in 1851”. The building with its futuristic design for its time, as well as the contents of the exhibition, became the meeting place of “Englishness” and “foreignness.” It was also the melting point of spatial differentiation between the rich and the poor where the foreigners were seen as a “violent mob” as observed by Adina Ciugureanu in her article “Meditating between the Mass and the Individual” (113). In *Punch*, they are opposed to a demure orderly multitude of English citizens, who seem to be taken aback, staring in disbelief at the outlandishness of the “alien Other” (113). In her detailed analysis of the caricatures and their suggestive language, this critic concludes that “Englishness” may be interpreted as “feminine” while “foreignness” as “masculine,” (114) thus rendering “Mother England” as a prime victim of rape by the invading foreigner who is portrayed as ungainly, wearing a “beard and moustache” (114) and is “filthy, riotous and savage” (116). This depiction of the foreigner presented by *Punch* closely corresponds to Dickens’s portrayal of the Irish and the Jews. Thus, similar to the articles in *Punch*, which exhibit a sympathetic attitude towards the working class and the poor (Ciugureanu 113-115), Dickens can be seen taking a paternal, condescending attitude towards the poor in general, epitomizing the “Englishness” towards the foreigner, manifested in distrust towards the French and the Irish.

By contrast, Dos Passos’s represented spaces mark an advancement towards merging cultural and physical distinctions due to mixed marriages as well as the establishment of a three-tiered societal structure of old-timers – immigrants of first, second and third generation, thus still allowing for discriminatory, yet more evenly distributed levels of consumption among the tiers.

It should be pointed out that the third generation immigrants consider themselves locals, whereas second generation immigrants take consumers' positions in compliance with the correlation of demand and supply of qualified force on the job market. The tier effectuating minimal urban consumption (menial jobs in hotels and restaurants, porter services) is the first generation immigrants – Congo, Marco, Emile from *Manhattan Transfer*, who opt for their mother tongues (French and Italian) in their communication with the others over English, thus actively creating the multifaceted, multilingual image of the American metropolitan identity. In fact, English was a language more often than not spoken by a minority in any social group: when sent up by the agency on a car full of Swedes and Finns: “Mac and Ike were the only ones who spoke English” (*The 42<sup>nd</sup> Parallel* 77). Being an immigrant translates into a feeling of being uprooted, their minimal consumption of cheap housing allowing opportunist consumers like the unforgiving bedbugs to take advantage of their weakness (77).

The distinction between the Scots and the Irish is viewed as obsolescent in the common first generation ancestral past – “the old Scotch-Irish” stock (*The 42<sup>nd</sup> Parallel* 241). There is also a perceived impossibility of establishing identity on the grounds of family names:

The only man she met there who made her seem alive was José O’Riely. He was a Spaniard in spite of his Irish name, a slender young man with a tobaccocolored face and dark green eyes, who had somehow gotten married to a stout Mexican woman who brought out a new squalling brown infant every nine months. (*The 42<sup>nd</sup> Parallel* 124)

Charley picked up with a Jewish girl who worked as sorter in a tobacco warehouse. Her name was Sarah Cohen but she made him call her Belle. He liked her well enough but he was careful to make her understand that he wasn’t the marrying kind. (*The 42<sup>nd</sup> Parallel* 396)

Racial distinctions also tend to get blurred in the interracial and interreligious relationships and marriages taking place, due to the fact that two people from two different continents have met in a third one. They are brought there mainly by economic factors, turning New York into a true melting pot in which the Modern American identity is to be born. In spite of the fact that racial differences become less visible in the American metropolis, they

do occasionally flare up on local neighborhood street level where children are bullied on grounds of belonging to different ethnic groups. Thus, the street becomes a microcosmic battlefield where ethnic differences between parents are sorted out through their children in a scene with Fainy (*USA*) being hit with snowballs:

Passing wasn’t so bad; it was when he was about twenty yards from them that the first snowball would hum by his ear. There was no comeback. If he broke into a run, they’d chase him. If he dropped the medicine bottle he’d be beaten up when he got home. A soft one would plunk on the back of his head and the snow began to trickle down his neck. When he was a half a block from the bridge he’d take a chance and run for it. “Scared cat . . . Shanty Irish . . . Bowlegged Murphy . . .” would yell the Polak and Bohunk kids between snowballs. (*The 42<sup>nd</sup> Parallel* 7-8)

Descendants from some of the first European settlers in New York – the Dutch may enjoy a head start in life (*42<sup>nd</sup> Parallel* 142). Still the Dutch are seen as greedy and narrow-minded, their narrow-mindedness possibly implied by Dos Passos as an anthropological trait, which is revealed in the short distance between their eyes (smalleyed) refusing to acknowledge in terms of adequate remuneration the efforts of the person who has optimized the efficiency of their production (*The Big Money* 23-4). In this case, in a reciprocal correlation of first, second and third generation immigrants in Dos Passos, who correspond to Dickens’s rich and middle-class locals and immigrants, Dos Passos is the one who seems to express distrust for the ones enjoying the headstart – the first generation immigrants, here represented by the Dutch.

An interesting case is the one with the Jews, who, just like in Dickens’s urban spaces, are omnipresent. They are still revealed to have a character determined by their physical traits. If young, they are “thin-faced” usually “bald-headed” with “twitching fallow faces” (*The Big Money* 398). If elderly, the physically revolting features of the metropolitan Jew are somewhat mitigated, having become less pronounced: “white hair and broadflanged Jewish noses” (*The Big Money* 382). Their financial prosperity as moderate-to-advanced city consumers renders them “polite and oily” (*The Big Money* 445). The strong family ties operating in the Jewish community (Hoppen 443) are seen as smothering for the individual, inhibiting his right to independence and anonymity in the American metropolis (*The Big Money* 445-6).

This vivid animated portrayal of the second and third generation immigrants in general and the Jews in particular by Dos Passos is confirmed by James Morris, who, in *The Great Port* (1969), examines the oldest pictures taken of them and compares their abject conditions and looks to their present state and appearance. Thus, we can establish the fact that these immigrants did not appear very different from the ones in Dickens's metropolis of the 1850s-1860s, surviving traits of whom can be seen in Dos Passos's portraits of them:

... heavily bearded Jews wearing their dark hats; and though there is something very moving to these old scenes, and to the hope that brought those people such thousands of miles to this seaport, still one can detect an acrimonious streak already: they look very poor, and hungry, and the rooms they occupy are dark and dingy. (210)

The myriads of signs and messages expressed in strange languages, smells and outlandish music of a busy New York street render the American metropolis a conundrum impossible to be read or deciphered by the locals. They are appalled by the abundance of people from all over the world who have come to the metropolis as if on a mission to keep it in a perpetual state of change. As a result, New York during the Modernist period roughly defined as 1880-1930 was a city very different from one decade to the next. In this motley crew of swarming city dwellers filling the streets with their multitude of codes constituting the consumption code of New York, yet again comes the haunting figure of the Wandering Jew. His Christ-like sacrifice in Riah (*OMF*) finds its true reincarnation in his modernized version in the protean city of New York, where he truly becomes Jesus Christ:

"But all those people, Edwin, how on earth can you make citizens out of them? We oughtn't to let all these foreigners come over and mess up our country." "You're entirely wrong," Edwin snapped at her. "They'd all be decent if they had a chance. We'd be just like them if we hadn't been lucky enough to be born of decent families in small prosperous American towns" [...] "You're a Christian, aren't you [sic], well, have you ever thought that Christ was a Jew?" (*Nineteen nineteen* 266-7)

In this passage, the multi-sensory assault of *foreignness* on Anne borders on a perceived sense of the external immigrants being considered by internal immigrants to be the alien destroyer

suggested in Dickens's depictions of immigrants. The major difference, however, lies in Dos Passos's critical attitude of provincialism; thus, the American metropolis is seen as the ultimate challenge of high Modernity for the newcomers and locals alike. This factor is even more poignantly felt by the locals who have to adapt to a constantly changing metropolis, the drive for sustaining a colorful image of the metropolis being maintained by the continuous influx of external immigrants.

The modern American metropolis offers a much bigger diversity of colors, people, smells and signs than modern London. Their *signification and classification* determine *communication and social differentiation* as structural elements of consumption, manifested in Anne voicing her protest against the new members of the metropolis. Her frustration stems from her inability to read the signs of the multi-colored streets, thus failing to grasp the messages communicated to her. Unable to read the preliminary code of consumption, Anne is limited in the options she has of effecting consumption in the American city. The complete merging of racial and ethnic distinctions in the multi-faceted amalgam of New York, suggested by Dos Passos as incapacity of the filming director (the narrator) to discern these distinctions, is extended to antipodes that are becoming obsolete. Christ is not antagonized to the Jews, but in fact his and Jewish identities are converging into the one of the modern American city dweller, thus denoting the complex antithetical traits of the modern city consumer.

Mumford's lament for the loss of traditional culture in the metropolis is also contained in the perceived lack of such a culture and its being supplemented by multicultural illegibility to the locals, the prototype of the global city. Therefore, the traditional culture in the big metropolis is conserved in representatives of families from small American towns such as Anne who would prefer to see the modern American metropolis as an assembly of her alikes rather than the protean mixture of the city inhabitants that she sees. The underground not so presentable side of the metropolis haunts Anne in her sleep where the illegibility of the signs and messages disrupts communication and increases differentiation, turning the city into *terra incognita*, an alien planet where the only recognizable figure is the primordial Wandering Jew looming large against urban wilderness:

Joe Washburn walked by and she kept catching at his arm to try to make him stop but he kept walking by without looking at her and so did Dad and they wouldn't look when a big Jew with a beard kept getting closer to her and he smelt horrid of the East Side and garlic and waterclosets (*Nineteen-nineteen* 267-8).

Anne's nightmare of the Wandering Jew is a follow-up, played out in her consciousness in her foiled attempt at comprehension. The missing gun (278) she felt she needed in her desire to eliminate alien elements in the metropolis and increase comprehensibility for herself, and hence consumption, materializes in her dream. It is in the image of the modern Jew with engrafted ghetto attributes on him who expands to that of a monster from the ghetto. The ghetto itself is rendered more familiar, with Edwin's words coming to her as a revelation that the identity and consumption patterns of the metropolitan dweller are strictly dependent on his/her background, thus establishing a connection between communal space and consumption of commodified spaces.

As Baudrillard argues in *The Consumer Society*, consumption requires a certain metropolitan literacy (148) so that it can be effectively practiced by the city inhabitants, which means that before commodity consumption sets in, correct readings of the consumption code need to be effectuated. As the juxtaposition of the two represented metropolises has shown, the legibility of the consumption code as part of consuming communal space is significantly more reduced in the modern American metropolis by comparison. In it, Victorian stereotypical images of ethnic communal spaces and the consumption within them are built on a different societal structure with ancestral distinctions blurred in the melting pot of races, cultures and traditions. Consequently, society is stratified into three tiers of immigrants, the distance from the center – first (the closest), second and third generation immigrants being the three tiers of metropolitan communal-consumption space. The third tier is the furthest away from the center and consequently the most chaotic and turbulent one, the turbulence resulting from the plethora of signs and messages – *signifier* and *signified*, which pose difficulties in effecting commodity consumption in this societal stratum. The distance from the center does not necessarily mean reduced consumption, but rather chaotic consumption of low-priced commodities

(cheaper housing, cheaper low quality goods, etc).

As the passages above show, both represented metropolises seemingly feature communal space with the specific patterns of consumption, which would be similar to the ones in the consumers' places of origin, but this view is superficial. A deeper perception of the American metropolis reveals an amalgam of alloyed elements, which still bear a remote relation to ancestral patterns of behavior, but their identity is that of the modern American city resident. This resident consumes in relation to the tier/stratum of society he/she belongs to with the resulting communal space, much better defined in Dickens where communal spaces are more directly related to ethnic communities. Thus, Dickensian London is the more legible city with the more predictable communal spaces and consumption patterns. By contrast, in Dos Passos's New York, immigrants' consumption stands in a direct relation to the tier they inevitably occupy, jumping tiers rendered impossible because of the principle of tenure – physical time spent in the metropolis.

### 3.3 Consumptive Urbanity: Tuberculosis in Dickens and Dos Passos

Life in the big cities is very different from life in small towns or villages. It presupposes a stronger immunity on part of the city dwellers to all sorts of pollution as our senses are overwhelmed by the batteries of sound, all-pervasive smog, contaminated potable water, advertisements and commercials urging us to continue consuming in spite of a big city's notoriously bad weather, which might affect our consumer's disposition. This part of the study examines a wasteful disease associated with consuming the city – tuberculosis also called t.b. for short and its early name – consumption, alluding to the fact that the sufferers from this disease are very visibly consumed by it leading to their physical dissolution. Here both structural pairs propounded by Baudrillard can be considered appropriate, as the analysis will aim to determine how the process of *signification and communication* and *classification and social differentiation* apply to the correlations between represented urban consumption and tuberculosis.

Undoubtedly, there exists a relationship between consumption in the modern city of the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries and consumption as the disease that was a scourge



wiping out thousands of lives during the Romantic, Victorian and Modernist periods. The following analysis traces the representation of consumption and its medical signification of tuberculosis chronologically in a number of Dickens's novels and then juxtaposes its findings with those in Dos Passos's works.

Extreme consumption has all the symptoms of a terminal disease in Dickens's represented spaces. The interrelation between the consumer and the modern city is expressed in the city inhabitant's consuming the city – consumption of commodities as well as in his or her being consumed by it in return. On the other side of this scales is insufficient consumption equaling tuberculosis as the medical condition found in the city inhabitants. They succumb to the forces sapping their energy while trying to generate means of survival in the metropolis, meeting its costs and paying for them with their health. Indeed, the Modern City with its heavily polluted air and contaminated potable water was the cause of many pandemics. Some of the diseases causing them could easily be connected to 19<sup>th</sup> century modern urbanity – cholera, tuberculosis and typhus, which resulted from consuming contaminated water and food products, as well as from breathing polluted metropolitan air. Another reason was the weakened immune system of the city dwellers in those times due to chronic malnourishment. It is not accidental that sufferers from the disease at the time were advised to leave their cities as soon as possible as the only means of prolonging their lives with minimal chances for recovery. This fact is also illustrated in Alan Robinson's *Imagining London 1770-1900* (2004), where he outlines the detrimental sanitary conditions of the 19<sup>th</sup> century English metropolis in the following manner:

The concern with public hygiene in Victorian London reflected the very real and recurrent threat of cholera: there were major epidemics in 1832, 1849, 1854 and 1866. Typhus, typhoid, tuberculosis and smallpox were principally diseases of the poor, exacerbated by overcrowding, poor diet and insanitation. (54)

In numerous reports in the Victorian press, tuberculosis or consumption in its most frequent form at the time – pulmonary tuberculosis, was associated with every-day metropolitan life. It arose mainly from overcrowded residential areas: the so-called *rookeries* where many tenants regardless of sex or age would

occupy the same room so they could pay a lower rent. Another infected space was the narrow city street where peddlers, local residents and transient travelers would rub shoulders, and thus increase the spread of the air-borne tubercular infection.

A social urban novelist, Dickens felt strongly about the issue, and aiming at a truthful representation of urban life, featured ample examples of the devastation this disease brought on the afflicted city dwellers. In corroboration of the data presented by a number of Victorian newspapers, Dickens also lays the blame on the poor sanitary conditions of the London slums at the time as well as on the general poverty of the city residents whose only choice for a residence were the tenement buildings. Unlike the newspapers, however, which more often than not assumed a neutral tone referring to the statistical data exposing the numbers of the fatalities from the disease, Dickens establishes a direct connection to its cause, which he sees in insufficient urban consumption.

Victorian newspapers, as the quoted passages from them will illustrate, viewed pulmonary tuberculosis as a daily companion to city life. Unlike Dickens's representations of the disease, they are more closely related to statistics than to establishing correlations with the urban condition with occasional comments on causes and effects. There are many, also, that advertise wondrous medications that supposedly can cure the patients of their affliction. The ones that offer us the statistics are grisly enough in the sheer numbers of deaths revealing pulmonary tuberculosis as a scourge endemic among many others in the Modern City:

Mortality in the Metropolis. –The weekly return continues to exhibit a satisfactory state of public health. The deaths, which were about 1,200 towards the end of last month, have fallen in the last week to 1,048 or 121 less than the average. [...] Inflammation of the lungs and air passages, and pulmonary consumption, do not prevail fatally at the present time: the aggregate deaths in the week from these diseases were only 260, whereas the average is 329.[*The Northern Star and National Trades' Journal*, Leeds, England, Saturday, March 31, 1849; Issue 597, 1]

As we learn from the passage above, the presented statistics should be perceived as optimistic by comparison with a striking average number of metropolitan deaths per week, which prompted the conclusion made by the journalists of those times that this state of public health should be considered satisfactory. Another

passage, offering statistical mortality rates in London eleven years later, does not reveal an improvement in these black numbers:

By comparing the results of the last two weeks it appears that the deaths by bronchitis rose from 230 to 267; those by pneumonia from 114 to 140 those by asthma from 20 to 27. Phthisis, or pulmonary consumption, which carried off 143 persons in the previous week, was fatal last week to 171. [*Lloyd's Weekly Newspaper*; London, England, Sunday, March 25, 1860; Issue 905, 1]

As the passage eloquently claims, pulmonary consumption alone was the cause of death of 314 city residents in the analyzed two weeks of a metropolis with a population of over two million people. When discussing the causes of the analyzed disease of the modern city, health officials, journalists and other investigators of those times, invariably attributed it to the very bad sanitary conditions of the residence of the afflicted city dwellers as disclosed in the following passage:

A little further up the street there is a house consisting of two storeys [sic], and entering from a close one of the most wretched, rickety fabrics imaginable, filled with filth, dirt and smoke. The apartments, small miserable holes, are seven in number, and occupied by as many families. A few weeks ago, four of these families were afflicted with fever at the same time – in one four females were lying together, in another one girl, in a third, a mother and two children, in a fourth, a mother and two daughters, and in a fifth house, an old man in an advanced stage of pulmonary consumption. [*The Newcastle Courant*, Newcastle-upon-Tyne, England, Friday, November 10, 1843; Issue 8814, 1]

This description is concordant with similar depictions of mass attacks of tuberculosis related to poor urban residential conditions made by Dickens in the passages to be analyzed below, especially numerous in *Sketches by Boz*, *The Old Curiosity Shop* and *Nicholas Nickleby*, also featuring Dickens's sympathetic commentaries towards the sufferers. As it is well known, a definitive cure for the disease was not found until the early 1940s when streptomycin, the first antibiotic against tuberculosis was discovered, effectively curbing the infection.

As Dickens places a strong emphasis on consumption in his represented spaces, tuberculosis (consumption) could not just be categorized an aspect of the larger economic phenomenon as it not infrequently blends with it, simply being the other name

of consumption in the city. It was very common among the poor city inhabitants and one might argue that the Dickensian punishment for excessive consumption befalling consumers such as Mr. Dorrit, Mr. Merdle, Mrs Clennam and Miss Havisham is an attempt at achieving a wondrous equilibrium of victims of consumption among the poor and the rich in both senses and aspects of the phenomenon. In view of these statements, one may also argue that if excessive economic consumption in Dickens's urban representations was penalized by being transmogrified into a mental state of sickness, which could not be diagnosed by doctors, but which had a lethal prognosis, medical consumption with the city inhabitants could be detected. In the represented spaces by both writers, its sufferers can be seen as being on their way to physical demise, a major difference in the extreme urban consumers mentioned above. They suffer from the disease of commodity or business consumption, but the symptomology of this disease remains hidden to public scrutiny (Mr Merdle's mysterious medical condition [LD]), thus heavenly justice being exercised in secret.

In order to support the premises I have made above as well as trace the treatment of the issue chronologically, consumption/tuberculosis will be examined in early and middle works by Dickens. Early works representing cases of tuberculosis in the city such as *Sketches by Boz* and *The Old Curiosity Shop* will be shown to manifest an ambivalent view. They view tuberculosis both as an indiscriminate killer regardless of sex, age or the financial means of the city inhabitant and as a scavenging city agent that has a predilection for the minimal consumers of the city. Later, more mature works, such as *Dombey and Son* accentuate the spiritual character of tuberculosis, which is related to a perceived mythologizing of the disease (Sontag, *AIDS and Its Metaphors*), and which allegorizes innocence. Finally, in its antithetic representation as synonymous with consumption and simultaneously its negation, tuberculosis will be revealed as underscoring the pathology of capitalism of the modern city.

An example of tuberculosis as an indifferent killer is the following description, which contains an early proto-modernist sensibility in the depiction of the consumptive curate whose love for religion and the spiritual is at variance with the demands of

the metropolis on his body, where religious asceticism is being refuted by corporeal needs through the vehicle of tuberculosis:

The curate began to cough; four fits of coughing one morning between the Litany and the Epistle, and five in the afternoon service. Here was a discovery—the curate was consumptive. How interestingly melancholy! If the young ladies were energetic before, their sympathy and solicitude now knew no bounds. Such a man as the curate—such a dear—such a perfect love—to be consumptive! (SB 10-11)

Urban consumption and its pathological form of tuberculosis is extended to all members of the metropolis contributing to its functioning with their energy produced from work – the consumptive donkey as a beast of burden:

Covent-garden market, and the avenues leading to it, are thronged with carts of all sorts, sizes, and descriptions, from the heavy lumbering waggon, with its four stout horses, to the jingling costermonger's cart, with its consumptive donkey. (SB 50)

When it comes to portraying tuberculosis with the minimal consumers of the metropolis, Dickens's early modernist irony of a detached observer gives way to passing remarks of Victorian sympathy: "a wretched, worn-out woman, apparently in the last stage of consumption, whose face bears evident marks of recent ill-usage" (SB 194). This scene portrays London's inhabitants in naturalist terms, contending for places of habitation, the weakest members consumed by tuberculosis. Dickens's approach is scientific observing details of the ravages of the disease and the impact left by the husband ("marks of recent ill-usage", "in the last stage of consumption," "natural protector"), but at the same time humane, commiserating with the plight of the afflicted with tuberculosis ("a wretched worn out woman", "miserable creature"). The insensitive husband is called "furious ruffian," thus subjective comments are made to the otherwise naturalist representation of contested city space.

Dickens's depictions of tuberculosis range from the sarcastic and ironic (the curate), who is in the apogee of his popularity being sick, through the sympathetic (the poor woman from the passage above) to the deeply philosophical and spiritual as the following passage from *Nicholas Nickleby* will show:

There is a dread disease which so prepares its victim, as it were, for death; which so refines it of its grosser aspect, and throws around familiar looks unearthly indications of the coming change; a dread disease, in which the struggle between soul and body is so gradual, quiet, and solemn, and the result so sure, that day by day, and grain by grain, the mortal part wastes and withers away, so that the spirit grows light and sanguine with its lightening load, and, feeling immortality at hand, deems it but a new term of mortal life; a disease in which death and life are so strangely blended, that death takes the glow and hue of life, and life the gaunt and grisly form of death; a disease which medicine never cured, wealth never warded off, or poverty could boast exemption from; which sometimes moves in giant strides, and sometimes at a tardy sluggish pace, but, slow or quick, is ever sure and certain. (847)

With the passage above the afflicted by the disease is seen as being cleansed of consumption in the mentioned preparation of the victim's passing. The concept expressed here shows a duality resulting from the dreaded onset of the medical condition and the solemn reinstatement of the spirit over the consumptive body. Tuberculosis as an extreme form of consumption (wasting) of the body may be viewed as preparing the spirit for another mortal term until it can be freed into a pure personification of innocence (Boev, "De-territorialization and Re-territorialization in Little Nell's Death-bed Scene — Deconstructing Little Nell"). The transformations of the body in its passage to death is seen as indicative of the fact that urban consumption in all its forms can be ultimately interpreted as conducive to death, the more extreme it is, the faster death sets in.

I continue my analysis by examining the consumptive space in *A Christmas Carol* revealing Dickens's idea of city consumption as instrumental in the onset of and subsequent recovery from supposed bone tuberculosis. This condition is depicted in the city dweller named Tiny Tim against the cold harshness of ruthless industrial consumption in the metropolis. It is realized in the allegorical personification of Ebenezer Scrooge (Bib. Stone of Help, *Samuel* 7:12-14 NRSV) ironically portrayed in the beginning as the very opposite of what the etymology of the name suggests, impervious to and worse than the impact of weather (CC 3).

Tiny Tim, Bob Cratchit's little son is ailing as a direct consequence of his father's very limited consumption provided for his family in the city, receiving miserly wages from Ebenezer Scrooge. Malnourished and barely sustaining life, propping himself

as he walks on crutches, he is visited by his father's employer during the second ghostly tour of Christmas Present. Stephanie Papas in a research on Tiny Tim's condition, quotes a physician, Dr. Chesney, who attributes Tiny Tim's state to a combination of rickets and tuberculosis based on the suffering boy's deformities depicted in the text ("Dickensian Diagnosis: Tiny Tim's Symptoms Decoded"). It is also to be understood from the text that Ebenezer Scrooge could help Tiny Tim and save his own soul by means of establishing more evenly distributed consumption patterns including an increase of the wages of his clerk – Tiny Tim's father, as well as rendering himself open to charity in the spirit of Christmas traditions. Ebenezer's reformation unlocks the true meaning of his name (stone of help). The return to a sensitivity of the human condition is seen as a miraculous Christmas re-territorialization of humanity in industrial England, suggesting a recovery for Tiny Tim with his urban consumption increased.

The complex nature of represented tubercular spaces with Dickens is illustrated in Katherine Byrne's analysis of *Dombey and Son* and tuberculosis in which she argues that with Dickens the social and moral consequences of consumer capitalism are pathological whose manifestation is tuberculosis as "the disease of consumer society" (49). Dickens's city dwellers can, therefore, be seen as more spiritually advanced if consuming less, thus being either closer to death and God respectively (e.g. Nell Trent, Paul Dombey, etc), resulting from sickness (tuberculosis), or closer to God, but away from death in the event of self-imposed abstention (corporeal consumption with Amy, Dora, Florence, etc). Thus, this critic sees "Paul's tubercular decline as a triumph over society's attempts to assimilate him into the capitalist world, as well as his father's impatient desire to see him grow up" (53) and join this world. Paul's and Nell's death scenes are among the most critically acclaimed and contested at the same time and they reveal tuberculosis as consuming youth, growth and future promise, but also as "a spiritual disease traditionally considered an affliction of the pure, the innocent and the young" (Byrne 54).

In *Illness as Metaphor, and AIDS and Its Metaphors* (1988), Sontag establishes a connection between tuberculosis being an illness of the lungs and, consequently, of the spirit, related to the respiratory activity of the lungs and the flesh breaking down to

water and phlegm when attacked by it. As a result, it is attached to the aerial – the lungs belonging to the upper (superior) body parts, prioritizing the spiritual over the corporeal unlike cancer, which attacks the lower parts, and is consequently unromantic (22). She also argues that it is a disease related to poverty, and if not always related to the standard of living, it is sometimes connected to poverty of the spirit as in Marguerite from *La dame aux camélias* (1848) by Dumas fils, or to its romantic antipode in Paul Dombey from *Dombey and Son*, also released in the same year. Being an illness of the lungs, regardless of its spiritual associations, tuberculosis is commonly connected to dank and dirty cities, hence the physician's advice from *Nicholas Nickleby* given to Smike to leave London at once.

A stark contrast to Dickens's spiritual descriptions of city inhabitants dying of tuberculosis (in accordance with the tradition), the death of his sister Fanny is devoid of a literary (saintly) halo as revealed in a letter to his wife Catherine. It was penned on 1 September 1848 and is in accordance with Sontag's claim that in reality consumptive death throes could also be terrifying to observe (24).

Tuberculosis as a form of consumption in Dickens remains largely in the romantic tradition of poetry (the body consumed with passion within, the spirit longing to break free) when referring to a main character (city dweller) like Smike or Paul Dombey. In the case of Nell Trent and Paul Dombey, it is a yearning for innocence and their refusal to be corrupted by city consumption. As Susan Sontag argues, tuberculosis was considered a part of physical appearance – reduced energy and increased sensitivity (54), and these consumptive looks became a mainstream lifestyle throughout the 19<sup>th</sup> century, which would exclude eating with appetite, and would include sporting a suffering look (31). When actually having a bout of it, its spiritual implications could also be enjoyed in the modernist epoch as in Beatrice Blaine's using it perversely to vaunt superficial spirituality (*This Side of Paradise* 3). That way the city dwellers could always look more spiritual (melancholic and artistic) and, consequently, more in touch with their religious practices. The trick for them, then, was to have that look without having the disease and that in turn required certain table manners with demonstrated abstention from excessive



food consumption, which was to set up the image and example of modern table manners and physical looks. If no Victorian mores were passed on to the modernist period that followed, slim feminine figures and pale faces were, resulting from conscious or unconscious unconsumption and that also included the tubercular experience.

The selected passages from Dickens's works are by no means exhaustive of all the depictions of the disease found in his *œuvre*, but are representative of the emergence of a modern sensibility, which views tuberculosis alternatively or simultaneously from the point of view of the investigating scientist and the fellow being, as with Dickens, one is identical with the other. More modernist (less romantic and overtly ironic) representations of the disease can be seen, perhaps surprisingly, in earlier works such as *Sketches by Boz* and *The Old Curiosity Shop* where Dickens remains truer to life having employed a journalist approach to portraying London. In doing so, he does not fail to capture the hidden duality of tuberculosis in its relationship to consumption. Thus, the haggard pale faces of the anonymous consumptive city dwellers (mainly women) stare back at the reader with their bulging eyes from deep sockets, creating an anxious sensation of palpable suffering. Alternatively, a representative of the clergy could be comically portrayed as being afflicted with the disease (the consumptive curator from *Sketches by Boz*), giving prevalence to his consumptive needs in the metropolis, which are related to the inevitable mundane daily practices of the city dweller.

Tuberculosis retained a high mortality rate all through the modernist period attributed by an early 20th century sociologist, Herbert Guns quoted by Frank Lloyd Wright (*The Living City*) to abject apartments with bad sanitary conditions, the sum total of them creating a malign city. It took an important place in the represented spaces of urban writers of the period as well, the triple-drug therapy not being introduced until the 1950s when modernism in the narrow sense of the term (1880-1930) or (1890-1940) was already over. Heliotherapy, or sun exposure was encouraged at the beginning of the 20<sup>th</sup> century when modernist buildings featured flat roofs and spacious balconies furnished with *chaises-longues* for the *jour médical* – time spent in the open air during the day, which had the practical purpose, among others,

of providing the much advertised heleo-therapeutic séances for the treatment of pulmonary tuberculosis. Contrivances like the revolving hut were invented in the 1910s to provide patients with constant sun exposure. Charles Edouard Jeanneret, known as le Corbusier advocated the idea that social deterioration was the result of too rapid a process of urbanization. In *Urbanisme* (1924), he expounded his radical ideas of town planning to promote good health.

However, in spite of the universal reaction of society to tuberculosis including architectural design and places of rest in sanatoria on wooded mountain slopes with clean dry air, patients' life prognoses were not greatly improved. They, if lucky, could experience a remission, which was likely to end as soon as they returned to the big cities and their daily patterns of consumption there (Campbell, "What Tuberculosis Did for Modernism" 465). As certain places at the beginning of the 20<sup>th</sup> century were recommended for treatment of tuberculosis, many eminent sufferers such as Robert Louis Stevenson, D.H. Lawrence, Franz Kafka, Max Blecher and Katherine Mansfield were involved in tuberculosis-based tourism going round the recommended sanatoria. During their convalescent activities, they provided insightful descriptions of this disease and created modernist fictions. One of them, Max Blecher's *Inimi cicatrizate* (1937) [Scarred Hearts], in its detailed portrayal of the world through the perceptions of a sanatorium patient (Emanuel), reveals graphically the devastation inflicted by vertebral tuberculosis, becoming an example of a modernist tubercular sensibility in fiction. This work, among many others, alongside with Thoman Mann's classic *The Magic Mountain* (1924) – portraying a sanatorium for pulmonary tuberculosis, conforms to Sontag's idea that the romantic tubercular tradition in fiction was too strong not to pass into modernism. The resulting transformation made it more narcissist and self-conscious of minute exploration of the tubercular body (Sontag 30-40), also manifested in self-ironical remarks about the medical condition of the sufferer (Mansfield, Blecher, Kafka).

Following Dickens's representations of tubercular spaces, the questions to be answered with Dos Passos's representations of this disease are: 1. What is the relationship between his depictions of tuberculosis and consumption? 2. What are the manifestations of

modernism in his portrayal of the disease as a social phenomenon of the modernist city?

In *Three Soldiers* (1921) tuberculosis is already a medical condition that has become an integral part of people's lives and is as common as it is indicative of the suppressed immune system of the afflicted individual in the same way as AIDS is nowadays. It has received its short name compressed into two initials t.b. (21) and has lost the emotional charge with which it is impregnated in Dickens's represented spaces. The descriptions of the disease among the soldiers have nothing romantic about them, tuberculosis being seen as a handicap rendering them vulnerable and easily irritated:

"You know what's the matter with me, don't yer, outside o' this wound?" "No." "Coughing like I am, I'd think you'd be more observant. I got t.b., young feller." "How do you know that?" "They're going to move me out o' here to a t.b. ward tomorrow." "The hell they are!" Andrews's words were lost in the paroxysm of coughing that seized the man next to him. (TS 170-171)

Another one of them, a New York Jewish man, complains about having been drafted in his state of being consumptive. He is cheered up with the ambiguous reassurance that the army will fix his problem:

"Where you from?" "New York," said the rookie, a little man of thirty with an ash-colored face and a shiny Jewish nose. "I'm in the clothing business there. I oughtn't to be drafted at all. It's an outrage. I'm consumptive." He spluttered in a feeble squeaky voice. "They'll fix ye up, don't you fear," said the tall youth. "They'll make you so goddam well ye won't know yerself." (7)

The only possible cure the war can offer to the soldier in which his condition will be reversed is death when he will no longer be suffering. Tuberculosis here is seen as an extreme form of consumption of the state, consuming its citizens by means of engaging them as cannon fodder in war and quickly dispatching with the sick ones, a sort of social Darwinism adapted to the times of war. The extremity of the war effort is manifested in the fact that men teetering on the edge of life are also drafted, thus the little energy they have left is eked out from them in their contribution to the army at war, significantly increasing the chances of its success,

but drastically diminishing their own chances of recovery. The war is seen not just as instrumental in the soldiers' worsened condition – mutilating them by leaving them crippled with lost legs, arms or eyes. It is even blamed for causing tuberculosis in some of them, thus linking it directly with the individual being consumed:

"How bad was they?" "Two of 'em was blind," said Toby. "Hell," said the engineer, jumping to his feet as if taking a trick at poker. "We had a guy who was sent home without arms nor legs, and three fellers got t.b. from bein' gassed." (TS 200)

The relationship, therefore, between the war and tuberculosis manifests itself in the extreme form of consumption of the state consuming its citizens, rendering them either dead or consumptive, by leaving them emaciated, and thus easily becoming infected with the disease. Accordingly, Shipman Sidney, M.D. attests to the adverse effects of extreme consumption on part of the city inhabitants and the city itself establishing destructive consumptive patterns for the latter, the war effort being indicative of consumption in the overdrive. It leaves its practitioners exhausted and consequently, much more susceptible to tuberculosis ("Tuberculosis in War Time" 200).

Times of peace can be equally harrowing as far as this disease is concerned where sympathy for the afflicted is even in lesser amounts revealing urban consumption as closely related to consumption as a disease where consuming below the subsistence for the American metropolis creates the menace of tuberculosis looming large for Frank Mandeville. Spending his last money on food, out of work, he becomes sick with pleuritis and is potentially menaced by tuberculosis as the next stage of his being physically weakened since he is consuming much below the minimum for the metropolis (*The Big Money* 175-6). Unsurprisingly, while tuberculosis is no impediment for a city inhabitant to get drafted, having it in times of peace is a sure prerequisite for not getting employed as the city is not in the hectic overdrive of war production, war having been proved on a number of times revitalizing for stagnant economies (*Nineteen Nineteen* 212). Moreover, living in the metropolis requires generating money on part of its residents as bartering of services is not an option for them (*The 42<sup>nd</sup> Parallel* 79).

Dos Passos's naturalist and ironic treatment of city consumption/tuberculosis alludes playfully to Dickens's influential idea of Christmas generosity, already an ineffectual tool for combating consumption (tuberculosis), outdated to the point of being ridiculous as the following passage from *The 42<sup>nd</sup> Parallel* goes to show. His treatment of the subject is entirely modernist – deeply ironic of its survival in the sensibility of the new epoch:

J. Pierpont Morgan was a bullnecked irascible man with small black magpie's eyes and a growth on his nose; he let his partners work themselves to death over the detailed routine of banking, and sat in his back office smoking black cigars; when there was something to be decided he said Yes or No or just turned his back and went back to his solitaire. Every Christmas his librarian read him Dickens' *A Christmas Carol* from the original manuscript. (338)

The passage above is eloquent of the fact that Dickens's idea was to to be shortlived as it tried to enkindle the sentiment of charity in the urban realities of London where it still made some sense. In Dos Passos's urban spaces, it exists in an antiquated form – reduced to its literary origin, Dickens's book. It is known only to librarians, and read to a modernist American equivalent of Ebenezer Scrooge, who remains completely indifferent to the text, undisturbed by a possible ghostly complot and unimpressed by the fact that a librarian is reading to him from the original manuscript. Alternatively, Dickens's books are read by people who are sick – Annie, who after reading “all of Dickens,” transposes his urban settings on to American soil and wishes to go to New York (*The 42<sup>nd</sup> Parallel* 260).

In the same line of thought, another city inhabitant, Dick, while being in Europe during the war learns about one of his friends' death – Blake's, who has died of tuberculosis. The news reaches him in a letter, which leaves him equally unconcerned (*The 42<sup>nd</sup> Parallel* 379). Tuberculosis in Dos Passos's represented spaces is thus viewed as an unpleasant fact, which, just like in Dickens, is representative of a city inhabitant's consumption levels. Unlike Dickens's depictions of this disease, their American counterparts in Dos Passos reveal suffering from it in naturalist details without the smallest degree of sentimentality, expressed in judgmental or qualifying remarks on part of the author. When the death of one occurs as an outcome of the disease, it comes as something

natural; the only consequences are for its dependents, in the case of the following passage, a number of hares:

Tony Harriman was a consumptive and lived with his mother on the ground floor left. He wanted to raise all sorts of other small animals too, raccoons, otter, even silver fox, he'd get rich that way. The day he died nobody could find the key to the big padlock on the door of the rabbit hutch. Fainy fed the hares for several days by pushing in cabbage and lettuce leaves through the double thickness of chickenwire. Then came a week of sleet and rain when he didn't go out in the yard. The first fine day, when he went to look, one of the hares was dead. Fainy turned white; he tried to tell himself the hare was asleep, but it lay gawkily stiff, not asleep. The other hares were huddled in a corner looking about with twitching noses, their big ears flopping helpless over their backs. (*The 42<sup>nd</sup> Parallel* 8-9)

The fact is significant that the hares seem to be more responsive to the death of one of their own than the city inhabitants are to the death of a neighbor. Fainy makes sure that the hares are fed while the weather is good and then he is to learn a lesson in taking responsibility as without his daily care one of them dies. The hares' animal reaction to the death of a member of the group unlocks a feeling of commiseration in him, which makes him want to weep for that death. With the above example, Dos Passos outlines the comprehensive consumptive network in a city and demonstrates the consequences of insufficient consumption in city inhabitants and animals in an ironic comparison. By providing grisly details of the decomposing body of the dead hare, a direct result of negligence, we are reminded of the similar looking dead body of Fainy's neighbor, having decayed for the same period. The latter is a direct result of the collective negligence of society in accordance with the binary oppositions of presence and absence (Derrida, *Positions* 41) where the total absence of human compassion reflects the same amount of presence of inhumanity. This representation of consumption suggests the ironclad rules of operation of the metropolis, a monster in itself, whose inhabitants are constantly prodded to consume as the only way for them to stay alive, thus triggering a concatenation of consumption cycles, all of them creating the image of the machine-like Modern City.

Based on Baudrillard's ideas of structuring consumption in *The Consumer Society*, an analysis has been made of the ways in which corporeal and commodity consumption are seen as

crucial practices in the urban representations of the two writers in regards to the following three aspects: 1. expanding the analysis from Chapter 2 by relating gendered conspicuous consumption to corporeal consumption; 2. establishing the correlation between consumption and communal spaces; 3. correlating consumption and tuberculosis as city phenomena. As a result, we may conclude that with Baudrillard's *signification and communication* applied to alimentary practices in the two represented metropolises, corporeal consumption has been proved as crucial to the position occupied by the city inhabitant in society as well as indicative of the emergence of the modern heterosexual woman. Her consumption of modernity manifests itself in her increasing independence from men and occupation of public posts where she becomes a legitimate city consumer.

The analysis of Dickens's represented spaces has proved that the communication code behind this type of consumption is a heterosexual one based on mutual compliance and revealing the *angelic daughters* of the house as adept consumers of Victorian values. Their consumption of values is easily transformed into regular consumption of commodities and of expensive restaurant food given the transition between hyper-consuming wives and *angelic daughters*, the former being mothers of the latter. Excessive corporeal consumption of the female body by men, just like with other types of consumption with Dickens, is deemed debilitating, more often than not leading to the physical death of the consumer. As this analysis has demonstrated, Dickens can also be credited with creating the image of the modern heterosexual woman whose corporeal consumption patterns, based on *conspicuous unconsumption* as feminine tactics, aim at securing her a husband, thus converting it into vicarious conspicuous consumption.

Similarly, Dos Passos's representations of the city reveal continuity in the modern woman who exhibits "a more individualistic image of female liberation," which is based on "freedom of expression, sexuality (notably heterosexuality) and consumption" (Currell 28). As a consumer of the Jazz Age, she is typically slim and occupies some of the roles she has in Dickens, such as the role of confidante. A bigger diversity of patterns can be observed in Dos Passos where women, while also wearing some of the relics from the previous epoch such as the corset,

consider it obsolescent, but also ambivalent since some feminists frown upon it as commodifying the woman for man's use. In terms of corporeality, women in Dos Passos may not feel the need to remain slim as some of them are in *Manhattan Transfer* – those who follow the Dickensian infallible tactics of increasing commodity consumption. Men and women can also be seen as visiting restaurants where they consume food together with men.

*Classification and social differentiation* as the second pair of consumption structure has been applied to communal space aiming to determine its legibility and degrees of commodification. As the analysis of the two represented metropolises has shown, the legibility of the consumption code as part of consuming communal space is significantly more reduced in the modern American metropolis by comparison. Both represented metropolises seemingly reveal communal spaces with consumptive patterns typical of the places of origin of the consumers. However, a deeper comprehension of the metropolis establishes a mixture of elements, still remotely related to ancestral patterns of consumption in the American metropolis with better visibility of these patterns in London. Due to the lower level of ethnic distinctions, these communal patterns can be considered defining the American Identity. In Dickens, by contrast, the immigrants' city consumption produces communal spaces more closely related to the respective ethnic communities, which renders London the more legible city. The represented spaces in Dickens do not feature many visible alien minorities with the exception of the Jews, offering inconclusive evidence of the urban consumption effectuated by them, rather confirming stereotypical consuming patterns. By contrast, in Dos Passos, the presence of foreigners (first generation immigrants) in the metropolis is strongly felt by their turning it into an alien topos, perceived as dystopian by the third generation immigrants, who no longer recognize the city in which they were born, unable to read a constantly changing communication code.

This analysis has determined how the process of *signification and communication* and *classification and social differentiation* apply to the correlation between consumption and tuberculosis established by the two writers of my choice. In Dickens, the treatment of the subject marks a pre-modernist stage in his later works and more pronounced modernist one in his earlier works.



In his otherwise more mature works, he returns to the romantic tradition of portraying this part of consumption as a spiritual view of the disease – the epitome of urban suffering of the victimized city inhabitants, a release of their immortal spirit occurring with their inevitable physical dissolution. Conversely, Dos Passos's urban representations are limited to depicting tubercular symptomology against a completely indifferent metropolis, city inhabitants seen as abruptly turning from consuming insufficiently to being consumptive as an irreversible process, which renders consumption/tuberculosis in the American metropolis the significantly more dramatic experience by comparison.

## CHAPTER 4 Topological Spaces

*Their story begins on ground level, with footsteps. They are myriad, but do not compose a series. They cannot be counted because each unit has a qualitative character: a style of tactile apprehension and kinesthetic appropriation. Their swarming mass is an innumerable collection of singularities. Their intertwined paths give their shape to spaces. They weave places together. In that respect, pedestrian movements form one of these "real systems whose existence in fact makes up the city." They are not localized; it is rather they that spatialize.*

— Michel de Certeau, *The Practice of Everyday Life*

This chapter establishes cognitive maps of the city in England (London) and across the Atlantic (New York) by exploring the meaning of the actual metropolitan topoi as representations of space. It compares and contrasts their significance as represented places determining the city inhabitants' representational spaces enacted in concrete urban elements such as bridges, cathedrals, streets and parks producing their own empirical spaces. It also discusses the significance of the representation of the river in the two cities establishing similarities, differences and continuity. The concrete places in a city are the ones that stay in people's imagination. They are also the ones that are continuously being re-inscribed by the numerous activities of the city inhabitants, endowing them with meaning. The main difference, therefore, between *place* and location or site is that *place* has accrued many meanings coexisting in the same given temporality from a historical point of view, while location remains a geographical term indicating the exact positioning of the place. *Place* also exists in its relationship to *time*, *space* and *event*, the correlation of the four imparting the complex idea of *dasein* (Heidegger, *Being and Time*), which is usually translated simply as *being there* (Malpas 47-48).

This chapter examines the importance of the concrete represented *place* in its relationship to the *event* taking *place* there, which in turn involves a transformation of the city inhabitant, thus

establishing the correlation between *place* and *event*, the place always seen as happening, “taking place” (Malpas 221). The event itself can be seen as “a disclosive happening of belonging” (223) based on situatedness – that is the city inhabitants experience a certain incident at a certain place and time indicative of their belonging to the particular city. The fact that they are in the city pre-determines a certain limited number of their being placed in a finite number of situations (situatedness) related to the larger idea of *being* in the city. Thus, the city inhabitant is at a concrete place when a certain event is happening to him/her, leading to the realization that this happening is by no means an ordinary event. Nor is it an “abstract occurrence” (221), but is extraordinary in nature to the extent in which, if *place* and *time* are propitious, it can turn the impossible into a tangible reality. Changed immediate reality, in turn, produces a happening, which completely transforms the city inhabitant (Max Blecher, *Întâmplări în irealitatea imediată*). Along the same lines of thinking, Roberto Dainotto sees this event as an “extraordinary incident” (59), which is gratified hourly by the city due to the agglomeration of people and urban loci in it. Conversely, de Certeau in *The Practise of Everyday Life* (1984) sees *place* as a closed system underlying its often-inaccessible accumulated symbolism related to forbidden pasts “encysted in the pain or pleasure of the body” (109) as a spatial practice. As for *space*, he sees it as dependent on the elements that “orient it, situate it, temporize it” and denies its capacity of a “proper” (118).

Topology, then, can be seen as the act of articulating *place* through happening against the “enigmatic, inward-turning histories” (118) of *place* itself and its meaningfulness of creating an urban representation in Dickens and Dos Passos as the crucial differentiating parameter, which determines the imagined London and New York by either respectively. Moreover, Roberto Dainotto while discussing *place* in literature, claims that under the influence of Lefebvre, maps cease to be understood only as inert records of morphological landscapes, but rather as “styles of representation,” as a way of “conceiving, articulating and structuring the human world” (40). In order to establish grounds for meaningful comparison between the representations of the two metropolises, I also propose the idea of mutations of topos. It stems from

Lefebvre’s claim of the inherently “heterotopic character” (*The Urban Revolution* 11) of the town or city, as well as the perceived theoretical problem of “the reuse of signifying units detached from their initial context” (132). This idea is related to Foucault’s ideas of the production of heterotopias, resulting in the formation of differential, multifunctional space (*Of Other Spaces* 25) as a generic criterion for detecting changing modernity with Dickens and Dos Passos. More precisely, the functional and aesthetical evolution from modernity to modernism will be examined as both a period and a vision of the “adherent spatiality” (Soja, “History, Geography, Modernity” 119) in the imagined metropolises as heterotopia changes over time. According to Soja (119) and Foucault (*Of Other Spaces* 23), heterotopia is occasioned by time and leads to the production of heterogeneous spaces based on their changed functionality. Lefebvre also highlights the importance of the phenomenon, speaking of a “reversal of heterotopy” (*The Urban Revolution* 11), which needs to be chronologically positioned when a rupture occurs in the city, setting off a discontinuity. As the subsequent comparative analysis will show, any alteration or change of space, resulting in the loss or acquisition of another space, produced by an imagined place can be considered a movement towards inherently modernist imaginings. They are related to the aesthetic capacity of representations of space to affect the city dwellers as well as to their altered functionality in the examined literary representations comprising two adjacent periods.

As topology is continually re-inscribed in actual life, it is portrayed in literature by the daily acts of happening at the respective places, but also by the gendered writer rewriting the city in his/her every-day activities – the flâneur/ flâneuse. The street ambler is the person who reclaims autonomy from the all-pervasive forces of commerce and culture in acts contained in praxis, thus experiencing the city differently by actively reimagining it according to a specific chronotope (time-space). This city ambler is very much present in Dickens’s and Dos Passos’s urban representations, rewriting the city by walking in it and observing the activities performed by the others, at the same time effectuating not only descriptions of these activities, but also participation in actual events.

City dwellers thus form a network of movements while inhabiting specific spaces and infuse them with extraordinary events by re-inscribing their daily activities into the palimpsest of the constantly changing city. Observation of events taking place at specific city topoi will allow establishing similarities, differences and continuities in the employment of the urban chronotope in the works of the two writers. As Michel de Certeau claims in the same study, the ways of “operating constitute the innumerable practices by means of which users reappropriate the space organized by techniques of sociocultural production” (xv). These very ordinary practices, in fact, can be the subject of no singular discipline, but are essential in the production of city space and are significantly represented in the works analyzed here. Their everyday interactions are instrumental in the perpetual alterations of *place* resulting in ever-evolving city topology. The city’s dynamic geometrical forms are caught by vision and relegated to imagination, or as de Certeau states referring to New York:

Its agitation is momentarily arrested by vision. The gigantic mass is immobilized before the eyes. It is transformed into a texturology in which extremes coincide—extremes of ambition and degradation, brutal oppositions of races and styles (92).

In order for this analysis to be effective, identical types of topoi will be analyzed as essential for our understanding of the continuities and points of rupture in the imagined Modern City as one multifaceted entity.

#### 4.1 Topological Space in Dickens and Dos Passos

Both Dickens and Dos Passos see the Modern City primarily as a topologically depressing place with London inhabitants going on frequent trips to the countryside where they see the country as “a thesaurus of beautiful literary topoi – the trees, nature, pastoral simplicity” (Dainotto 60-1). They are opposed to the unliterary figures of the Modern City – chimneys, crowds, the bustle rendering the countryside “commonplace of a modern gusto for a picturesque past” (61). Its essence of obsolescent paradisiac topoi in Victorian mindscapes (e.g. Hardy) allowed Dickens to create in his city novels two parallel universes with mutually exclusive social practices and representational spaces. By contrast, New-

Yorkers in Dos Passos’s urban representations are denied this option, not only because Manhattan is an island excluding an easy access to the countryside by default, but also because the countryside for them is rather a locus of outdated pre-modernity. The physical time spent in the American metropolis is considered crucial in alienating them to a world, which holds nothing bucolic in itself (*Manhattan Transfer, USA*).

The inhabitants of both represented metropolises exhibit a predilection for the outdoors as the place of the extraordinary incidents mentioned above, thus reacting to the urban symbolism of representations of spaces such as bridges, cathedrals, certain streets, landmarks – buildings and parks. They imbue these sites with re-inscribed meanings at the core of the imagined urban spaces, the exploration of which can start with the bridge.

#### The Bridge<sup>15</sup>

Augoyard in *Step by Step* (1979) sees an objective ambiguity locked in the significance of the bridge as a place with intrinsic duality welding together and opposing insularities, resulting in “innumerable memories of places and everyday legends” (129). Moreover, Mildred Newcomb attributes it the heaviest weight of meaning:

The image of the bridge is conspicuous in the total picture of the lower river. From above (as for Betty Higden, or “you”), it furnishes a view of the river for those in a mood to contemplate. From below, its shadowy arches hover threateningly overhead. From above, the city bridge provides a junction for the two streams of human life, the individual and the collective. The stream of humanity flows back and forth, coming and going across the bridge with the river flowing below it. But at any moment an individual may detach from that stream to peer more or less thoughtfully down toward the river with its awful implications, not only for that person, but also for the entire indifferent stream. (10)

As the passage suggests, the symbolism of the bridge as a representation of space produced by an urban locus is realized in the collective mind of the city inhabitants and in the design of its

---

<sup>15</sup>Miltoun offers a comprehensive description of bridges in Dickens’s times accompanied by photographic evidence in *Dickensian London* (1900).

builder. Its relationship to the city dweller may not be realized by the individual at any given moment of their contemplation of the river from the bridge. There were six bridges crossing the Thames in Dickens's time by the year 1850 as attested to by Miltoun (167), the symbolic significations of which Dickens explores with mastery as an urban topos consistently showing the modern metropolis to be operating under a defunct code. In this code, a bridge does not span meaningfully different parts of the city, both sides of the bridge being perceived as located in equally desolate urban wilderness. It offers an occasionally visible opposition between the two parts of the river (when not covered in fog), thus contrasting pre-modernity – upper river with modernity – lower river locked in the Modern City. The British writer also demonstrates its function as a place of urban identification of the city dweller seen as belonging to this city, synecdochically represented by the bridge as well as geographically by its location at the lower end of the river. The city thus positioned stands at the threshold of death encroaching on life in the junction of the city bridge, as human life stream passing along the bridge is crisscrossed with the stream of death in the heavily polluted lower river. Finally, the bridge is the ultimate urban topos of contemplation, reflection and identification exhibiting omnipresent images of transcending worlds.

I begin my analysis of Dickens's exploitation of the bridge by introducing two polarities – land and water shown to interact as two worlds invading each other in Captain Cuttle's neighborhood on the edge of the city, thus allowing for amorphous protean incursions of the water element into the urban area. In so doing, it brings along with these incursions imagined monsters of the sea as well as shows an elaborate transition of that area as a waterland in the ambivalence of which all inhabitants are placed in a constant amphibious environment (*DS* 131). The prevailing impact of the bridge on the city inhabitant, however, is of a connector of insularities of desolation. The implications of the dysfunctional code of the bridge as a representation of space connecting two sites of urban destruction are eloquent in the following passage:

Everywhere were bridges that led nowhere; thoroughfares that were wholly impassable; Babel towers of chimneys, wanting half their height; temporary wooden houses and enclosures, in the most unlikely

situations; carcasses of ragged tenements, and fragments of unfinished walls and arches, and piles of scaffolding, and wildernesses of bricks, and giant forms of cranes, and tripods straddling above nothing. There were a hundred thousand shapes and substances of incompleteness, wildly mingled out of their places. (*DS* 74)

Dickens sees the city bridge at the lower river close to the sea as a stream of life spanned by death, which is embodied by the city. The upper river dissociated with the deadening effects of the industrial city, unpolluted and uncontaminated by human waste, is rife with life, the river itself standing in a symbolic relationship to a city dweller's life as he or she typically moves from the countryside (upper river) to the city (lower river). The city's functionality as a port related to trade but also at the end of the river (the end of life) in its merging with the sea (eternal death), is realized in Mr. Tartar and his friends' perceptions of the river, the bridge and the city:

And then came the sweet return among delicious odours of limes in bloom, and musical ripples; and, all too soon, the great black city cast its shadow on the waters, and its dark bridges spanned them as death spans life, and the everlastingly-green garden seemed to be left for everlasting, unregainable and far away. (*MED* 259)

The city here is not London, but the dystopian Cloisterham (Rochester), but Dickens sees the industrial city as uniformly detrimental to its inhabitants in the dual role it performs – of the synergy released by all its inhabitants related to consumption, and of a machine-like organism in its own right. As such, it is controlled by no one in particular and controls everyone locked within its spaces. The symbolism of the lower and upper river is consistent in Dickens as it can be revealed in a number of other references such as passages from *Our Mutual Friend*. In them, the river is polarized: both a place of death and regeneration – at its lower end, and impersonating a child in its upper stream, its darker omens set in motion at another city bridge as well (*OMF* 537-8).

The city dwellers, thus standing on a bridge are at a symbolic crossroads of life and death, life effectively shut out to them perceived in their contemplation of the upper river, which can only exist in memory and death on three sides – both sides of the city



and the lower river flowing into the sea. It is not accidental then that city bridges are the preferred place for committing suicide by a city dweller. The city inhabitant, standing at this symbol-laden place, with the accrued effect of previous deaths, is defeated in their overwhelming preponderance contained in the present with life existing in the past.

One of the bridges of London that Dickens revisits time and again in his representations of the city is London Bridge, the oldest on the river Thames, originally built by the Romans around the year AD 50 and rebuilt in the Medieval Ages. Its transformation in the 19<sup>th</sup> century gave the bridge that Dickens described in minute details in novels such as *Oliver Twist* and *Bleak House*. In the famous scene with the all-pervasive fog over London, the symbolic significance of the lower and upper river at London Bridge is yet again made prominent. It, however, remains unnoticed by the city dwellers due to the fog (*BH* 6). The lower river seems to have been appropriated by the great city, which disposes of it as it deems fit. Its protean forces, contained in the ubiquitous fog, hamper the city dwellers' vision literally and figuratively, thus preventing them from taking responsibility for their actions and establish the city as a super-entity. Dickens insists on maintaining the relationship between objective city conditions – river pollution and the heavy symbolism of the bridge in *Oliver Twist* where the eponymous protagonist is brought to an unnamed bridge (Chertsey) by Sikes and where he thinks he may have been brought to be killed: "He has brought me to this lonely place to murder me!" (*OT* 194)

The symbol-laden London Bridge becomes Nancy's "unhesitating choice of place" (Newcomb 15) for her rendezvous with Rose Maylie and Mr. Brownlow (*OT*) and this choice is very natural if we follow Nancy's logic of her own death foretold expiating her sins as a fallen woman, having indulged in consuming her body by selling it. As it was pointed out in the previous chapter, in my discussion of consumption and tuberculosis, similar fate may lie in store for Mr. Dombey (*DS*), who relishes the excessive consumption of his second wife's body and whom Katherine Byrne suspects of syphilitic symptoms. A reason for that lies in the fact that in a remorseful recapitulation of her past relationships with men, Edith admits she has done it for the money. Similarly, being a woman, Nancy feels that she has lost her right to live in

the Victorian moral consumption code governing Dickens's urban representations, as she is incapable of self-reformation. She, therefore, opts for London Bridge as the place of meetings with Oliver's benefactors, well aware of the symbolism of the bridge and its implications, seeing images of death associated with it. Mildred Newcomb attributes this profession of knowledge of bridge symbolism, manifested in Nancy to Dickens's suspected insufficiently refined exploitation of urban topoi, being only 24 years of age when he wrote *Oliver Twist* in 1838 (15).

I, however, see in Nancy's declaration of knowledge of the symbolic imagery related to the bridge a desire of identification with it as a place and urban topos. Her being on the bridge identifies with *being* in the city as a place in a meaningful contrast to the chance passers-by from *Bleak House* (6), who fail to recognize its dark symbolism, the bridge being enshrouded in fog. Nancy's desire for identification with the richest palimpsest of inscriptions on a bridge in her choice of London Bridge is, therefore, the conscious act of a city dweller, tightly connected to the metropolis in the only possible being in the city available to her as a place in its synecdochic representation of space, which is the bridge. She realizes fully well that her sins are beyond redemption and the only way of restoring some dignity to her life is through identifying with the others before her who have committed suicide from the bridge or who have been killed there<sup>16</sup>, thus aiming to reestablish her dignity and urban identification (*OT* 376-7). Nancy fully accepts her lot and in a last attempt to redeem a sense of self-respect, she turns down Rose's offered alms, thus showing her resolution to exit Victorian spaces – charity was not to be refused, as it was one of the few available resources to combat *laissez-faire* economy. What follows is a magnificent visual reproduction of London Bridge at the time with all the actors on the scene:

At nearly the centre of the bridge, she stopped. The man stopped too. It was a very dark night. [...] A mist hung over the river, deepening the red glare of the fires that burnt upon the small craft moored off the different wharfs, and rendering darker and more indistinct the mirky buildings

---

<sup>16</sup>Influenced by Dickens, T.S. Eliot views this bridge in similar dark terms: "A crowd flowed over London Bridge, so many, I had not thought death had undone so many." (*The Waste Land* 1: 63-4)

on the banks. [...] The tower of old Saint Saviour's Church, and the spire of Saint Magnus, so long the giant-warders of the ancient bridge, were visible in the gloom; but the forest of shipping below bridge, and the thickly scattered spires of churches above, were nearly all hidden from the sight. (*OT* 426)

The passage above meticulously recreates the dynamics of a surreal bridge at night with the chance passers-by using it in their hope of finding acceptable accommodation on its other side as a shelter for the night. A mist renders buildings on both banks of the river indistinct, augmenting the expressionist effect of the red glare (Chapter 1). A similar effect is used in *The Mystery of Edwin Drood* as well as here to increase palpable suspense in the air. The burning fire in combination with the river mist, the contours of the spires and tower of the St. Saviour's Church, barely visible in the gloom, are the only guardians over the prostitute Nancy from her night stalker. The spires of the other churches are rendered invisible, thus creating interplay of the symbolism of the bridge as a passing from life to death. It is manifested in the cold arch, potentially found on either side of the bridge as a locus contained in the city of death (Schwarzbach 47) and evokes the arched shape of a mediator between life and death such as the cathedral, effectively setting vibrating all lower-river symbolic configurations (Newcomb 10). The city bridge is thus seen as a turbulent place on the edge of both worlds with a strong prevalence of the world of the dead, which seems to conspire against Nancy, foreboding her brutal murder.

By contrast, a daytime contemplation of London Bridge by David Copperfield renders it an agreeable place for morning walks, where the sun and its reflection in the water create a peaceful effect of the intransience of the bridge as a connector of two worlds and as an urban topos of identification for the metropolitan dweller (*DC* 164). Dickens describes a number of other bridges of the London of that time such as Westminster Bridge, Blackfriars Bridge, Southwark Bridge, etc, as well as towns containing the word "bridge" in their names such as Cambridge, Uxbridge, etc, making a mixed use of it (utilitarian and symbolic) in the city. He does so in all other cases with the exception of the portentous London bridge, which is only occasionally not related to a wonderful happening, (*DC* 108) for contemplation and reflections.

Finally, the bridge as a mystic place of encountering the mysterious modern woman standing there deep in thought, contemplating her distorted reflection in the water, suggests that the river is the alternative mode of being in the city for the city dweller. It always brings the potential of rejuvenation and regeneration having accumulated so many things from its upper streams. It offers them to the tired city inhabitant as the ultimate means of experiencing change and identification with an otherworldly (outside the city) sensibility, necessary for surviving in the cold world of the industrial metropolis:

As if she were a part of the refuse it had cast out, and left to corruption and decay, the girl we had followed strayed down to the river's brink, and stood in the midst of this night-picture, lonely and still, looking at the water. (*DC* 928)

Martha, the prostitute (the mysterious woman) seems to pose for an overexposed night snapshot capturing in it the profound sense of urban alienation and desire for identification with the river as the only city container of space, which is capable of enlivening the city inhabitants. It does so by always containing in it a dream quality, thus establishing dreamscapes as the antipode of the depressing cityscapes experienced by Londoners:

"I know it's like me!" she exclaimed. "I know that I belong to it. I know that it's the natural company of such as I am! It comes from country places, where there was once no harm in it—and it creeps through the dismal streets, defiled and miserable—and it goes away, like my life, to a great sea, that is always troubled—and I feel that I must go with it!" I have never known what despair was, except in the tone of those words. I can't keep away from it. I can't forget it. It haunts me day and night. It's the only thing in all the world that I am fit for, or that's fit for me. (*DC* 929)

Of course, belonging to the river equals a suicide as this London dweller, like Nancy (*OT*), seeks identification with it opting for life-in-death in the river as the only feasible way of regeneration, the river and the bridge sharing common urban symbolism in Dickens. As the previous passage suggests, Martha is perceived as a commodified product of the metropolis and part of its waste. As such, Dickens implies, she belongs to the river where all industrial waste went in 19<sup>th</sup> century London and the bridge in this passage

stands as a crossroads between two streams – of human life above and of the restless river below. Dickens's representations of the city bridge, therefore, typically remain depressing places generating oppressive spaces, replete with river-based symbolism.

By contrast, Dos Passos's usage of metropolitan bridges as a meaningful topos of wonderful happenings is much less eventful. They are part of the cityscape and the deep symbolism they contain in Dickens's urban representations is considerably reduced, or if we use Derrida's binary oppositions, the reduced urban symbolism of the bridge in his urban representations creates another symbolic order corresponding to its reduction. We, therefore, may also use Foucault's ideas of heterotopia, especially in its third inherent principle – the juxtaposition of several sites, which are perceived as incompatible with one another (*Of Other Spaces* 25) in order to discuss this reduction as significant in imagining the modernist city of New York.

I begin my analysis of the bridge as a topos in Dos Passos with passages standing close to Dickens's, the first of which is a modernist interpretation of Nancy's identification with London Bridge and London. It is from a bridge, which is equally symbolic for New York as is its London counterpart for the English metropolis – Brooklyn Bridge. It was completed in 1883, and as Mumford argued, it could be "the most satisfactory example of American art in the nineteenth century" (*Sidewalk Critic* 60):

Picking up his teeth he walked through the grimydark entrance to Brooklyn Bridge. A man in a derby hat was smoking a cigar in the middle of the broad tunnel. Bud brushed past him walking with a tough swagger. I dont [sic] care about him; let him follow me. The arching footwalk was empty except for a single policeman who stood yawning, looking up at the sky. It was like walking among the stars. Below in either direction streets tapered into dotted lines of lights between square blackwindowed buildings. The river glimmered underneath like the Milky Way above. Silently smoothly the bunch of lights of a tug slipped through the moist darkness. (*MT* 104-5)

The bridge here, just like Dickens's descriptions of London bridges, connects two insularities over a river – the East River – Manhattan and Brooklyn, and just like Dickens's city, bleak urban wilderness awaits the city inhabitant on both banks of the river. It is the bridge, however, which is more than a bridge, as it combines

a number of spaces, and so becomes multidimensional, exploring not only the relationship between the city inhabitant and the river, but also the vertical – the earth and the sky. Walking on the bridge is Bud Korpenning, who attempts to flee from the island of Manhattan to Brooklyn convinced that he is being followed by detectives. The connection of belonging between Bud and the Bridge, and respectively the city is even stronger than in Nancy's walking, David Copperfield's and Martha's contemplating London Bridge, as the latter seem to be mesmerized by the symbolism employed by Dickens and act accordingly. They are like puppets on strings, whose actions are dictated by the accrued metropolitan symbolism of the bridge as a representation of space, thus drastically reducing their capacity of producing convivial representational spaces as their lived experience.

In the passage above, Bud seems to be in similar circumstances during the time spent on the bridge – he sees a person whom he suspects of stalking him; night has fallen and the place, just like the passage from Dickens's *Oliver Twist*, has acquired surreal contours. The big difference, however, stems from the fact that we have a good reason to suppose that the detective and policeman whom he sees on the bridge are a figment of his imagination as they seem to be placed there in rather ostentatious demonstration of their presence. They are made into caricatures incompatible with their professional activities in public places – the detective flaunting a cigar and a derby hat, the police officer engaged in nonchalant stargazing as if mocking at Bud's paranoia. They are both rendered here as an adornment and extension of the bridge made to deride the city inhabitant's efforts to comprehend the city. The city lights taper into lines and reflect his vision while his body is in motion, thus allowing them to merge with the shimmering lights from the water surface of the river. The river water, in turn, reflects the shimmering stars of the Milky Way above, creating the sensation of cosmic belonging and movement in outer space, a sort of a permeable open cathedral, establishing communion with the cosmic divine. It is likened to walking among stars effectuated on the city bridge, spanning cruel reality on one side and a hopeful premise of better urban conditions on the other. As is the typical case with Dos Passos's representation of New York, the representations of urban space seem to mock at the

efforts of the city inhabitants to change their circumstances, here demonstrated in the peaceful night with poetic residual afterglows from daily activities, a drastic difference from Dickens's insistence on uniform happenings between the city and its inhabitants. Again, unlike Dickens's representations of the urban night, the night seems to phosphoresce with myriads of lights of different colors – rosy or blue. Blue being its bridge-assumed color, it is transferred as a reflection on to the river, which reflects Bud's fears of persecution until it assumes the shape of the blue muzzle of a gun. As if continuing Nancy's dark suicidal exploration of London Bridge, Bud commits suicide from Brooklyn Bridge in thrall of his delusions in an enchanted magical place where, we feel, anything that happens belongs to a world apart – that of the bridge.

Indeed, in spite of Bud's paranoia-obsessed world, which is transferred on to Brooklyn Bridge, the Bridge itself creates an orderly other space at variance with the barely discernible oblique cityscape around it. It is made manifest in the established connection between the sky and the river based on semblance, a heterotopia, not of illusion, as it is a continuation of Bud's obsession, but of compensation for that illusion. Thus, it turns the bridge into a place of communion with the world beyond the city while being in the city, maintained by a system of opening and closing (Foucault, *Of Other Spaces* 27). This principle of heterotopia allows the city inhabitants to enter this other space and be both temporarily contained in it and detached from the world without.

Dos Passos offers another perspective of Brooklyn Bridge as well – of city dwellers passing under it on a ferry in invocation of Newcomb's remarks on the bridge seen from below, offering an imposing perspective of its grandeur (10):

"I bet the skipper's been drinkin [sic] beaucoup highballs an [sic] thinks Brooklyn's Hoboken." "Well, there's Wall Street, bo." They are passing under Brooklyn Bridge. There is a humming whine of electric trains over their heads, an occasional violet flash from the wet rails. Behind them beyond barges tugboats carferries the tall buildings, streaked white with whisps [sic] of steam and mist, tower gray into sagged clouds. (MT 240)

Brooklyn Bridge in this description seemingly has a purely utilitarian function – of a means of transport connection between Manhattan and Brooklyn. The merry mood of the skipper is in unison with the colorful electric charges coming sporadically from the rails above and with the cheerful prospects of the interlocutors on the ferry who are discussing their possible wages at a shipyard – 10\$ a day, the equivalent of about 100\$ of their today's worth. The specific vantage point from below, however, creates the sensation of the American metropolis rising with its skyscrapers over the misty river even higher, the tops of skyscrapers towering into sagging clouds. The heterotopic space created from this viewpoint is of domination of technical progress over nature, boding well for everyone. The city inhabitants being placed at the level of the water of the river on a boat as a place without a place – a heterotopia *par excellence* (*Of Other Spaces* 27) are being denied most of the symbolism of the metropolitan bridge, but not the sense of *being* in the *place* (*dasein*). It is manifested in the differentiation they establish between Brooklyn and Hoboken in the momentary alignment of the two heterotopias – the bridge and the ferry, thus substantially increasing the impact on the city inhabitants of these joined heterotopic spaces.

While Dickens persists in rendering the functionality of the bridge as a city topos primarily associated with death as the only means of salvation from a city too oppressive for the Londoners, the principle of heterotopia, employed in the representation of the bridge in Dos Passos, endows New Yorkers with the ability to see and experience things differently. The bridge in this function is more often than not crucial in influencing a life-changing decision as confirmed by the following passage related to another American city:

He stood a long time on the bridge looking down into the swift brown current of the Ohio, too tired to go any further. He hated the idea of tramping round looking for a job. The river was the color of gingerbread; he started to think about the smell of gingercookies Lizzie Green used to make in his mother's kitchen and he thought he was a damn fool to be bumming round like this. He'd go home and plant himself among the weeds, that's what he'd do. (*The 42<sup>nd</sup> Parallel* 395)

As I showed in Chapter 1, color is of paramount importance in governing the lives of the city inhabitants in both represented



metropolises under scrutiny. The heterotopia created by this bridge is one of color-based illusion as the specific angle of seeing light reflected in the water creates the effect of gingerbread – close to brown. It is related to cookies standing for the brown current, which conjures up the association with the city inhabitant's mother's kitchen, and hence his urgent desire to go home, thus adding yet another event to the bridge in its capacity of a place, which has accrued a palimpsest of extraordinary happenings.

The bridge (supposedly Brooklyn Bridge) can be indicative of the positive effect exercised by bridges over the city inhabitants in one of the scenes of *USA (Nineteen Nineteen 52)*. In it, Joe feels relieved by the time spent on the bridge experiencing a respite from the swelter of the Brooklyn streets and the depressing thoughts of his cheap lodgings as well as the fact that he has gonorrhea. In spite of the rather grim looking surroundings, Joe experiences a unique sensation of momentary peace of mind as he feels liberated of oppressive city spaces – man-made and, therefore inorganic (*The Decline of the West* 1: 94,148). The city streets become stone riverbeds on both sides of which steep concrete buildings rise. It is the semi-organic nature of the bridge – man-made but spreading over the eternal source of life – the river as a natural element in the city, that is symbolic of unceasing change and connects the city inhabitant to the organic world of nature.

I finish my review of the depiction of city bridges in Dos Passos with his representation of Queensboro Bridge, which opened in 1909 and is also known as 59<sup>th</sup> Street Bridge, rivaling Brooklyn Bridge in “the view of the towers of Manhattan” (Mumford, *Sidewalk Critic* 68). It connects Long Island in the borough of Queens and Manhattan again, here offering two interacting heterotopias – the bridge creating its other space and the space of the car as a space without a place while passing over the bridge:

The headlights coming the other way made big sparkling blooms of light in the driving snow. On the bridge the girders were already all marked out with neat streaks of white. All you could see of the river and the city was a shadowy swirl, now dark, now glowing. Charley had all he could do to keep the car from skidding on the icy places on the bridge. “Attaboy, Charley,” said Joe as they slewed down the ramp into the crosstown street full of golden light. (*The Big Money* 202)

The car in motion along the human stream of life is crossed with the river moving down below, thus creating an eddy of distorted colors to which winter adds special effects: the frosted windshield, sparkling *blooms of light* in the falling snow, perceived through the miniature angle of the squinting eye from the moving car. The city in this very exclusive space of adjoined heterotopias is objectively rendered as a modernist undefinable swirl not unlike a pulsar, now dark, now glowing, effectively portraying the American metropolis as unknowable, unattainable, an alien place, which is only partially and momentarily appropriated as space by its inhabitants as they move from one heterotopia into another.

While Dickens explores the significance of London bridges along the lines of lower-river symbolic configurations, using them as an enhancer and intensifier of the depressive spaces of the industrial city, Dos Passos represents them as having a mitigating effect on Modernist New York, creating exclusive heterotopic spaces. These spaces transport their temporary inhabitants into fantastic worlds, allowing them to experience wondrous happenings, thus effectively alleviating their pain of having to experience the stress of the metropolis.

### The Cathedral and the Church

The cathedral and the church as an urban topos are very important in Dickens's and Dos Passos's represented spaces in further establishing points of historical discontinuity. Like the bridge, they are a key element in identifying the extent to which the two writers abide by the symbolism of this representation of space in the city or depart from it. This symbolism is seen by Lefebvre as “essentially repressive” (*The Urban Revolution* 20), the space around it being “colonized” and “oppressed” (20). Unlike the bridge, it has overtly theological connotations and is designed to create its own sacred (repressive) space within the city. Dickens's and Dos Passos's urban representations revealingly show the city inhabitants' modes of communication with this socially constructed space, embodying “a sense of transcendence” and of being elsewhere (22).

In reading Emile Durkheim's classic *The Elementary Forms of Religious Life* (1915), Robert Scott sees a relationship between the *divine*, the *ceremony*, and the *rituals* and their representation

in the cathedral as a socially constructed space (*A Guide to Understanding the Medieval Cathedral* 149). The *divine* as a preexisting intangible force is made palpable through its being contained in objects of wood, stone and metal found in the cathedral, thus rendered both omnipresent and localized. The *rituals* are a transfer of the *divine* to ordinary materials so that they become sacred objects. The sacred force is the ability of the *divine* to affect the ecclesiastic space within and around the cathedral emanating from its sacred objects. It is considered to possess an irradiating radioactive quality producing sacred spaces around it. Its effects are weakened by distance and augmented by proximity.

The antagonism between the sacred and the profane (secular) entails the application of the *rituals*, which also serve to cleanse, purify and prepare the city inhabitants for their communication with the sacred (Scott 153). The religious experience of the cathedral, unlike the secular, but symbol-laden experience of the city bridge, is essentially communal and is effectuated by means of the enormous space of the cathedral. This space also serves to create a sense of belonging to the place by means of being in the place as a “congenial habitat of the divine” (153). Unlike the bridge, which can be placed outside the city, the cathedral in the modern city is an urban element, intrinsically heterotopic in nature combining sacred and cultural space.

From its construction – mainly of stone as a durable material of past that has never been present (153) to its stately towers and high ceilings, symbolic of the unattainable holiness the city inhabitants needed to strive for, being placed below, the cathedral stands as an urban space designed for producing an *other* space. It is the place for the strongest interaction between the secular and the holy, a container of the greatest density and intensity of the *divine* supposed to counteract the most intense secular experience – the city as a locus of the unholy (e.g. Sodom and Gomorrah, etc). The objects themselves placed within the space of the cathedral both contain and emanate the *divine* as discussed above due to its irradiating quality. The way these objects are perceived by the worshippers is of paramount importance, the vehicle for experiencing God in them being light (123) allowing for a more truthful reflection of heaven.

The city dwellers can enter this heterotopic space through the designated entrance, and thus find themselves in different zones of hallowedness, the high altar being the one of the greatest intensity of sacredness (159-160). It necessitates the placement of the image of Jesus crucified there. Another very important element of the cathedral is the choir. Robert Scott sees the gothic cathedral as intended to be “a space where people could get a taste of heaven” (121) experienced through the choir, which allows getting a glimpse of heavenly bliss by recreating cosmic harmony within the sacred space of the cathedral. From its conceptual design to its realization as a physical structure, the cathedral represents heaven in the city, and its large space enhances the communal experience of the *divine* as well as embodies Christian knowledge in its entirety, comprising its moral and historical aspects (129).

I begin my analysis of the representation of the cathedral in Dickens’s works by examining St. Paul’s Cathedral, a true point of convergence of past and present in Dickens’s times (Miltoun 212), which is positioned at the highest hill in London – Ludgate Hill. The first church on this site was built in AD 604. The present building dates back to the 17<sup>th</sup> century following its rebuilding after the Great Fire of London after the English Baroque design of Sir Christopher Wren. It was the tallest building in London between 1710 and 1962, its dome being one of the tallest in the world to the present day. According to Moncrieff, St. Paul’s Cathedral in the 20<sup>th</sup> century acts as a fair presentment of the Anglican Church exhibiting “a duality: at one end solid, spacious, rather cold, decked with hints of the world and the State; at the other toned into harmony with a revival of Catholic forms of worship” (48). It stands as a symbol of national and city identity, being the subject of numerous promotional materials – postcards, souvenirs, etc.

Its function as a promotion of the city as part of an extant Victorian code is expressed in its association with daily chores in the house, evoking images of married bliss in accordance with Biblical postulates. As the following passage demonstrates, young David Copperfield takes a dose of Victorian morality in the presence of his nurse under the influence of the image of the cathedral:

... at her work-box with a sliding lid, with a view of St. Paul’s Cathedral (with a pink dome) painted on the top; at the brass thimble on her finger;

at herself, whom I thought lovely. I felt so sleepy, that I knew if I lost sight of anything for a moment, I was gone. "Peggotty," says [sic] I, suddenly, "were you ever married?" (*DC* 30-1)

The irradiating influence, I have spoken of, in my discussion of the meaning of the cathedral, can be considered as dominating David Copperfield's childhood memories when, in a preceding scene, his mother reads him about the resurrection of Lazarus and then he is shown the churchyard in reassurance that the dead are in their places (*DC* 28). The church is shown to be performing its function of a representation of religious space in establishing the boundary between the living and the dead as well as establishing the connection between the living and heaven. The song of the clergyman is representative of the cosmic harmony imposed by the choir in the church, the hypnotic tones of which merge the distinction between the dead and the living. In doing so, the song establishes a sense of resignation and acceptance manifested in the mesmerized David Copperfield, who falls off the seat on the pew "more dead than alive" (29). The sense of ecclesiastic domination over the secular world outside the church makes its powerful manifestation in the appearance of the image of the cathedral on Peggotty's workbox, in an effigial representation of the religious dominance in the home of the city dweller.

The shapes and sounds of St. Paul's cathedral keep turning up for the city dweller, becoming his timekeeper and signature seal of the known. Its shapes dominate the space of the coffee house positioned within the archway of the churchyard (*DC* 747). The cathedral appears even in the main protagonist's dreams with its bell tolling, marking the time ticking away from his marrying Dora, a recurrent dream invariably accompanied by counterarguments of poverty (*DC* 689). The striking bell seems to announce the beginning of an incident (*DC* 937) or the countdown to a forthcoming one as in the portrayal of the last night of an inmate in the death row at Newgate (*SB* 215). Midnight seems to be the preferred dramatic hour of turbulent events tolled significantly by St. Paul's bell (*DS* 788). The tolling of the bell also serves as an announcer of a recent or an imminent death (Nancy's). It is complicit to the accumulated grim effects of the heavy symbolism of London Bridge and menacing contours of the tower of St. Saviour's Church and the spire of St. Magnus (*OT* 427).

In Dickens, a combination of urban and theological symbolism also plays the role of a strong city identifier along the city dweller's path towards brutal death, crossing the line of the space of the living and that of the dead. St. Paul's cathedral, thus, is a very strong factor in the lives of Dickens's Londoners always associated with certain incidents that they go through, but also a symbol of intransience and timelessness (*DC* 1119). St. Paul's Cathedral becomes a place of identification with and belonging to London through the prism of eternity strengthened by its ubiquitous image on Peggotty's workbox, as enduring as the very building itself:

Always with her, here comes Peggotty, my good old nurse, likewise in spectacles, accustomed to do needle-work at night very close to the lamp, but never sitting down to it without a bit of wax candle, a yard-measure in a little house, and a work-box with a picture of St. Paul's upon the lid. (*DC* 1193)

Just like the bridge, the cathedral in Dickens is a place of a particular force capable of producing events, which are anticipated by the city inhabitants. Occasionally, it also suggests their meaningful absence resulting from a city resident's pre-modernist sensibility – Mr Micawber taking David Copperfield to the Medway conurbation along the Medway River. They are visiting a cathedral town out of cultural tourist curiosity, where surprisingly nothing turns up (361) in accordance with Lefebvre's discussion of the "reversal of heterotopy," which here signals a discontinuity announcing the advent of the new epoch, triggered by a change in the spatial functionality of the cathedral. The cathedral is then a place of city identity and belonging, a symbol of intransience, a closed world excluding the world without, and a place of rejuvenating reminiscence of days gone by in a "half-sleeping and half-waking dream" with the "world being shut out" (*DC* 366). The treatment of the cathedral so far reveals it as a largely positive urban topos entirely in accordance with its medieval symbolism dating back to the times most cathedrals were built, manifesting occasional points of discontinuity. The cathedral bell is typically congenial (*DC* 389) bringing back memories of boyhood, its towers – invariably venerable (*DC* 770) although the cathedral itself is frequently described as being gray.

Alternatively, an earlier work such as *Sketches by Boz* and a later one – *Our Mutual Friend* make a modernist loop in doing away with St Paul's Cathedral's irradiating influence over the city inhabitants. It is occasionally suppressed by the nonchalant representation of "Doctors' Commons" situated near the Cathedral as a counteraction of the secular towards the religious: the court where what is done by the church – a marriage, can be undone by the state (*SB* 88). The name is then corrupted by the uneducated *parvenu* – Boffin to "Doctor Scomons" (*OMF* 97). He is ignorant enough to show equal irreverence to either, and is representative of the modern man with a new sensibility for whom the profane ousts the sacred.

Aspecial attention should be placed to Dickens's treatment of the cathedral in *The Mystery of Edwin Drood* where its representational contradictions resulting from traditional Victorian perceptions of veneration and modernist disregard for its symbolic significance crystalize in the consciousness of Edwin's uncle, Jasper:

How can the ancient English Cathedral tower be here! The well-known massive gray square tower of its old Cathedral? How can that be here! There is no spike of rusty iron in the air, between the eye and it, from any point of the real prospect. What is the spike that intervenes, and who has set it up? Maybe it is set up by the Sultan's orders for the impaling of a horde of Turkish robbers, one by one.[...] Still the Cathedral Tower rises in the background, where it cannot be, and still no writhing figure is on the grim spike. Stay! Is the spike so low a thing as the rusty spike on the top of a post of an old bedstead that has tumbled all awry? (3)

Jasper's modernist duality of a choirmaster at the Cathedral in the dystopian Cloisterham and opium den frequenter in London is realized in his opium-induced dream in which dream and reality are blurred, merging into one another. The spike of the cathedral representing a real image of his place of work is transformed from a scimitar, under the influence of the oriental flavor of his opium-infused dream, to the more realistic rusty spike of the cheap bedstead twisted awry. The transition from dreaming to reality is subtle enough for Jasper to see the spike of the Cathedral as a manifestation of guilt (Newcomb 63-3). Jasper's consciousness becomes the junction where East and West meet and where the projection of his body as a representation of Western Christianity is impaled writhing on the spike of the Cathedral for his infidelity

to the West in the committed sacrilege, having consumed opium as an Eastern temptation for the Western man. The presence of the Cathedral in his Eastern dream is triggered by his awakening to the reality of the rusty spike of the bed in London's opium den and the persisting urge for him to return to the Cathedral in Cloisterham where he belongs.

As Mildred Newcomb points out, the cathedral in Jasper's case does not lead to his salvation according to the canon, but only to the graveyard (63), resulting from his relationship to the Cathedral, which is "hypocritical and guilty" (63). This relationship suggests his religious renouncement of the Cathedral and its traditional symbolism contained in it as a representation of religious space. As a result, it assumes or resumes (reversal of heterotopy) its formal functions connected to his providing a living for himself. The tension between the secular and the holy in the Cathedral becomes intolerable for Jasper, and so he further desecrates it by supposedly committing the crime of murdering his nephew, Edwin Drood. His treatment of the Cathedral, where he formally performs his duties as a choirmaster, is exemplified in the following passage showing him returning from the opium den and viewing the Cathedral as a place of boring work routine completely stripped of religious connotations, hence of holiness:

That same afternoon, the massive gray square tower of an old Cathedral rises before the sight of a jaded traveller. The bells are going for daily vesper service, and he must needs attend it, one would say, from his haste to reach the open Cathedral door. The choir are getting on their sullied white robes, in a hurry, when he arrives among them, gets on his own robe, and falls into the procession filing in to service. (*MED* 6)

As with other depictions of city life from his later works, Dickens does not fail to register the sensibility of the city dwellers entering the modernist times, here also enhanced by the binary opposition of reality – the opium den located in London and the dystopian location of the Cathedral. The reflection of this period of transition, however, does not go without his superimposing a moral code governing their actions, manifested in their going through regular pangs of remorse. In the passage above, these Victorian remnants are realized in the continuous experience of guilt in the reception awaiting Jasper at the Cathedral where the



rest of the choir intones his accusation of being a *wicked man* (6). His wickedness is locked in his inhabiting a sacred space and is voiced by the Cathedral itself in its reaction to his deeds. John Jasper's portrayal as a city inhabitant with a modernist sensibility, realized in his secular Eastern practices is thus made all the more prominent by the Victorianism exuded by the Cathedral in his nightmarish dreams containing Victorian relics. Consequently, he is "jaded" by his traveling to the cathedral and its dome is not venerable as in *David Copperfield*, but is massive and gray.

The modernist loss of overt religious piety in the city dweller, when near a Cathedral in general and St. Paul's Cathedral in particular, can be observed in Virginia Woolf's portrayal of Londoners in *Mrs Dalloway* (1925). In this representation, St Paul's Cathedral has preserved only its role of an urban topos creating a sense of belonging to and identification with the city, similar to the perception a city dweller nowadays may have:

Then, while a seedy-looking nondescript man carrying a leather bag stood on the steps of St. Paul's Cathedral, and hesitated, for within was what balm, how great a welcome, how many tombs with banners waving over them, tokens of victories not over armies, but over, he thought, that plaguy spirit of truth seeking which leaves me at present without a situation, and more than that, the cathedral offers company, he thought, invites you to membership of a society; great men belong to it; martyrs have died for it; why not enter in, he thought, put this leather bag stuffed with pamphlets before an altar, a cross, the symbol of something which has soared beyond seeking and questing and knocking of words together and has become all spirit, disembodied, ghostly—why not enter in? (20-1)

As the depiction above eloquently illustrates, the traditional heavy symbolism of the cathedral has turned into a disembodied spirit no longer associated with the irradiating objects in the cathedral space discussed by Robert Scott. The only force remaining in the cathedral is of memory and imagination as the city dweller's imagination supplies what is lacking in memory. As such, the Cathedral becomes an object of curiosity, of desire for identification with a city topos imbued with supposed and attributed deeper meanings, which are contrasted with the apparent lack of such profundities in the modernist city.

Just as bridges, homotopic spaces with modernists like Dos Passos, if we exclude some history-laden bridges such as Brooklyn

Bridge (inherently heterotopic), may become heterotopic producing a space of their own. By contrast, inherently heterotopic spaces such as cathedrals, with him tend to lose their intrinsically heterotopic qualities and fail to produce their own sacred space. It is a fact that can be observed to be in the making or unmaking, for that matter, in the relationship between the Cathedral and John Jasper as well as in the hesitating city dweller who wonders if he should enter St. Paul's Cathedral or not in the London of *Mrs Dalloway*. They, however, may acquire another space, thus restoring their heterotopia in being associated with yet another modern function in New York – that of the place of repose and of consuming a snack in the city inhabitants' lunch breaks.

Naturally, this changed modernist perception of the cathedral is related to the fact that the modern city dweller of the twentieth century tends to view it rather as a tourist attraction or as a work of art, which results in the fact that cultural tourists "may greatly outnumber religious worshippers" (Shackley 346). Furthermore, this gradual loss of religious piety in the modernist city is connected to the loss of what Eliade terms "non-homogénéité de l'espace" [spatial non-homogeneity] (*Le sacré et le profane* 25). This perceived heterogeneity is invariably associated with the religious person and refers to the fact that the sacred space imparted to the cathedral by him is the only one that really exists for that person. It is opposed to the formless other surrounding the sacred space, which exists in reality for everyone else. The general loss of sacred space for the inhabitant of the modernist city, therefore, could be viewed as a transition from a heterotopic to a homotopic space in the representation of the cathedral in the loss of its primary space. This fact is demonstrated in the office workers using the cemetery as a place of lunch breaks in the passage below:

He's out in the street. A swirling wind down Broadway blows grit in his mouth and eyes. He walks down towards the Battery with the wind in his back. In Trinity Churchyard stenographers and officeboys are eating sandwiches among the tombs. Outlandish people cluster outside steamship lines; tow-haired Norwegians, broad-faced Swedes, Pollacks, swarthy stumps of men that smell of garlic from the Mediterranean, mountainous Slavs, three Chinamen, a bunch of Lascars. On the little triangle in front of the Customhouse, Jimmy Herf turns and stares long up the deep gash of Broadway, facing the wind squarely. Uncle Jeff and his office can go plumb to hell. (*MT* 101)

The disembodied spirit of the sacred object within the cathedral and the church, described by Virginia Woolf in her representation of St. Paul's Cathedral, completely leaves the sacred space of the cathedral, the profane reclaiming new territory in Dos Passos.

In order to render the American counterpart to Dickens's representations of the Cathedral, I propose to analyze the representations of some churches in New York as well, notably Trinity Church located at the intersection of Wall Street and Broadway. The first church in this location was built in 1698 following an approval for land purchase in Lower Manhattan by Governor Benjamin Fletcher. The purchase was enacted by the Church of England community and it, just like St. Paul's Cathedral in London, went through a number of reconstructions reaching its present form in 1846. At its completion, its 86m-spire and cross was the highest point in New York until it was surpassed by The World Building (Pulitzer Building) in 1890, thus marking the advent of business as the new religion (Chapter 2). For Manhattan residents the cemetery next to the church is nothing but a green oasis where they can consume their sandwiches among the tombs in their lunch breaks, the commercial spirit of Broadway and Wall Street effectively dispelling the aura of the sacred space of the church in an equally strong counter-radiating influence of the secular and profane.

A scene with Church space from *Manhattan Transfer* reveals Jimmy Herf's interactions with the adjacent spaces of the secular and the sacred. Determined to decline his uncle's business proposition, he automatically heads for Battery Park where he hopes to be relieved from the stress of the urban jungle of the glass-and-concrete metropolis. On his way, he enters the amplified active consumerist space of Broadway and Wall Street, which annihilates both spaces contained in the churchyard and the cemetery as places producing heterotopic spaces (the sacred and cultural). This adjacent spatiality results in the production of a compensatory third space – a functional byproduct of the consumerist spaces radiating from the surrounding places of consumption. Thus, the lunch break oasis is an institutionalized extreme profanation of religious space – lunch being consumed by people-machines – the *officeboys* rendered in one notion word. They have their lunches among the tombs of a plethora of distinguished American cultural

icons buried there. The scene is then changed completely by a swarm of immigrants from all over the world, crowding outside the steamships at the harbor as a place of potential concentration of job opportunities. The accumulation of the two scenes of New-Yorkers – the ones desecrating the tombs by eating among them as a social practice outside the workplace, and the ones who are not eating – the immigrants without jobs, who hope to join the first group, is too much for Jimmy to bear. He turns around and faces the gritty wind, which physically emphasizes and impersonates the urban jungle of the metropolis to see the gash of Broadway in a suppressed cry for a respite from so much concrete and consumption.

Due to the complete loss of sacred and cultural spaces contained in churches and cathedrals in modernist New York (by contrast, remnants of these spaces are found in Europe represented in *USA*), they do not act like the magnet of St. Paul's Cathedral, dominating the religious and cultural spaces of Dickens's Londoners. Instead, they are reduced in number due to their being only incidentally frequented by New Yorkers. In Dos Passos's representations, they reflect the ultra-consumerist status of simple city landmarks, the commodified urban dwellers unaffected by their divine influence moving from one place to another engaged in performing consumerist practices:

Such afternoons, the buses are crowded into line like elephants in a circusparade. Morningside Heights to Washington Square, Penn Station to Grant's Tomb. Parlorsnakes and flappers joggle hugging downtown uptown, hug joggling gray square after gray square, until they see the new moon giggling over Weehawken and feel the gusty wind of a dead Sunday blowing dust in their faces, dust of a tipsy twilight. (*MT* 171)

Grant's Tomb, which was built as a mausoleum in 1888, is immediately a modern landmark without any cultural significance in Dos Passos's representations of New York. It is seen in the depiction above as a circus: means of transportation are likened to elephants, the rest of the circus actors, filling the cityscape, leave to the imagination their inanimate equivalents. The general's tomb is, therefore, but an insignificant urban site whose short-lived sanctity is mocked at by the daily pilgrimage of circus artists embodying city auto vehicles.

Similarly, churches are also reduced to timekeepers discordant with the city dweller's state of mind as in the passage with Fainy looking for a job in Chicago with the morning full of "churchbells jangling in his ears" (*The 42<sup>nd</sup> Parallel* 22). The churches, just like the other representations of space in the metropolis, are permanently set at variance with the city inhabitants' moods, complicit to the ever-blue metropolitan skies, exuding indifference. The residual sacred space in them is so insubstantial that they become an enigma for the American metropolitan dweller with their disapproving "stern faces" (*The 42<sup>nd</sup> Parallel* 12). By contrast, Dickens's reverential treatment of the church and cathedral space renders John Jasper constantly gnawed by remorse for being a modern man and a clergyman at the same time. Like Jasper, Dos Passos's metropolitan inhabitants consider it to be work like any other (*The 42<sup>nd</sup> Parallel* 285) commensurate with doing social services without experiencing his inner struggle.

As mentioned above, *USA* offers a much larger examination of the church as a social topos by comparison to the earlier work – *Manhattan Transfer*, but it significantly refers to churches and cathedrals in Europe or churches in small American towns. The former are seen more as having some cultural fascination with the American soldiers while at war in Europe. The latter are represented as featuring social practice for the local residents, some of whom are regular churchgoers. In the American metropolis (e.g. New York, Chicago), however, the church is shown to be completely stripped of both its sacred and cultural space, generating yet another space, which is divorced from any relationship to the heterotopic pair of spaces intrinsic to every city church or cathedral, thus becoming homotopic.

### The City Park

The city park as a modern metropolitan open space falls into the following categories applicable to the 1920s: landscape parks, recreational parks and historical parks. They form what Lefebvre terms *the elsewhere in the city* constituting a twofold utopia – "absolute nature and pure facticity" (*The Urban Revolution* 131). This part of the chapter aims at establishing the most frequented types of parks in the represented spaces of the two writers as well as the capacity of these parks of topos mutations. Therefore, it

determines whether they are capable of producing a space of their own, apart from the one instilled in them by their designers. Parks were an invariable part of the modern city at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries as the detrimental effects of rapid industrialization were soon felt on the city dweller. There was a need for a green space within the city where the inhabitant of the metropolis could experience a respite from the invasion and battery of the urban lifeless concrete, or as Spengler puts it in *The Decline of the West*, "a deliberate manipulation of Nature so as to obtain space and distance effects" (1: 240). Unlike the bridge or the cathedral, which have their intrinsic symbolism, the park has the functionality of producing recreational space. Together with the urban elements examined so far in the representations of both writers, it is significant in imagining their social practices in the modern city by the use they make of it.

One of the parks taking a significant part in the making of a cognitive map of Dickensian London is Hyde Park and its contiguous Kensington Gardens with a total area of 630 acres; it is smaller than its New York equivalent in size – Central Park with its 843 acres. The Serpentine dividing the park into two parts was completed in 1733. One of the most important events to have taken place in the park was the Great Exhibition in 1851 with the Crystal Palace, a cast-iron and plate-glass modernist building constructed to house it (discussed in Chapter 3).

In a scene from Hyde Park, Nicholas Nickleby strolls through the park as an agitated ambler assailed by anxious thoughts (*NN* 540). The park, however, fails to produce its own space; likewise, it does not contain its functional space, either. It is portrayed as deserted, and so becomes a mere extension of Nicholas's thoughts, which, rather than to become dispersed, are to be amplified by the park space, and after having been reflected against it, bounce back to Nicholas. The result is that Nicholas leaves the park with his anxiety intensified by this experience.

Similarly, the proximity of Hyde Park is sufficient in itself to help create a gloomy, but somehow relaxed mood in the city inhabitant as illustrated in the following depiction from *Our Mutual Friend*:

They had walked along the Strand, and into Pall Mall, and had turned up-hill towards Hyde Park Corner; Bradley Headstone waiting on the

pace and lead of Riderhood, and leaving him to indicate the course. So slow were the schoolmaster's thoughts, and so indistinct his purposes when they were but tributary to the one absorbing purpose or rather when, like dark trees under a stormy sky, they only lined the long vista at the end of which he saw those two figures of Wrayburn and Lizzie on which his eyes were fixed—that at least a good half-mile was traversed before he spoke again. (585)

The imagined entrance of the park brings a recreation of a countryside landscape. The thoughts of the schoolmaster, likened to river-like tributaries, bring into the picture the long vista of a river whose existence is suggested in the conversation that follows. In this case, the proximity of the huge park plays its role of recreating the countryside as an imagined vista in the minds of the city dwellers into unconscious imagery, nature in the city becoming visibly “worked into the tissue of desire and dreams” (Mumford, *The City in History* 33). The visibility of nature in this imagined park, however, fails to reinstate the enlivening sensation of a small town park as in Lincolnshire in *Bleak House*, which offers riding ponies, picking flowers and a general sensation of refreshment from the big city. Another basic, but rather reduced, function of the park is that of a landmark, as found in *Little Dorrit* (547), *Sketches by Boz* (407) or *Great Expectations* (244).

Kensington Gardens, to the west of Hyde Park, adjacent to it, and even considered part of it, is divided by Hyde Park proper by the Serpentine Bridge and West Carriage Drive (The Ring). It is depicted by Dickens as a more cheerful place, a regular site for meeting friends and for amorous encounters (*SB* 444). Two city dwellers from the scene, Mr. Tottle and Mr. Parsons, are discussing marriage. As a way of overcoming Mr. Tottle's conflicting marriage sentiments – a rather uncommon “compound of strong uxorious inclinations and an unparalleled degree of anti-connubial timidity” (434), Mr. Parsons recalls his own paramours aiming to give him an example. He resorts to telling the 50-year-old bachelor about his amusing prelude to marriage taken place in the Kensington Gardens. In the passage based on apophysis, Kensington Gardens becomes the place-in-denial of love in the city. The Gardens are also depicted by Dickens as an unfortunate place for exercising sport by Master Briggs (*DS* 202).

Another London park revealing more details of social practices described at length is Greenwich Park – one of the oldest in London with 200 acres re-appropriated by the Crown in 1427. It has a whole chapter from *Sketches by Boz* dedicated to it in a contrastive description with Greenwich Fair – Chapter XII. In the opening scene, the park is granted its primary modern function as the lungs of the city:

IF THE PARKS be “the lungs of London,” we wonder what Greenwich Fair is—a periodical breaking out, we suppose, a sort of spring rash: a three days' fever, which cools the blood for six months afterwards, and at the expiration of which London is restored to its old habits of plodding industry, as suddenly and completely as if nothing had ever happened to disturb them. (*SB* 113)

Subsequently, Dickens proceeds with a detailed description of the park where public feminine decorum is poked fun at by sprightly lads (lovesick swains) in the precipitous return trips they make to the Observatory, which at Dickens's time was still used for stellar observations. The described usage of the park is entirely modern. As such, it produces a number of modern interrelated spaces: as a recreational area, a place of amusement, as a place of refreshment from the tediousness of the metropolis, and last but not least, as a purifier of the city air (*SB* 115).

Another depiction of Greenwich Park from *Our Mutual Friend* renders it a place partially capable of producing its own space disjointed from its traditional functional spaces. Unlike the depiction of Hyde Park, inducing an imagined recreation of the countryside in the city dweller, the depiction below is a figment of the city dweller's imagination – that of Bella's delusional father:

Pa was, at first, in the stirred depths of his conscience, so far from sure of being safe yet, that he made out majestic matrons lurking in ambush among the harmless trees of Greenwich Park, and seemed to see a stately countenance tied up in a well-known pocket-handkerchief glooming down at him from a window of the Observatory. (705)

The most famous parks of London, as shown above, are imagined by Dickens as underperforming in their functionality of producing recreational space, except for Greenwich Park, which is usually described as a *locus amoenus* (Lat. a pleasant place). They are generally unable to reproduce a space of their own with



the exception of Hyde Park and Greenwich Park. In their reduced function, they are more often than not, an amplifier of the city dweller's thoughts when he or she is passing through them. As modern constructs in their functionality, city parks serve the urban inhabitant as places of recreation, refreshment, repose and identification. The fact that parks become an extension of the city dweller's thoughts cannot be considered equal to producing their own space. Nor can the proliferation of modern functional spaces offered by Greenwich Park in *Sketches by Boz* be considered as such. Reimagining another different ambiance induced by the proximity of the park with Dickens leads to a partial heterotopic experience – an underdeveloped heterotopia of compensation found in the representations of Hyde Park and Greenwich Park, which can be considered a romantic return to the pre-modernist perception of bucolic or frightening countryside. It identifies the park environment with it and serves as short-lived (the duration of the heterotopy) escapist experience.

An example of a landscape park in New York is Central Park, featured prominently in Dos Passos's urban representations, which opened in 1857 on 843 acres (3.41 km<sup>2</sup>) of city-owned land and later on expanded. It was designed as adherent to a specific aesthetic standard – the conflicting options being of the English landscape style and the geometric style of French and German parks and was expected to cater to “the healthful recreation for all classes” with a preference for the middle classes, working class users being expected to “emulate their social betters” (Low 22).

Another historical park, depicted at length in *Manhattan Transfer* and *USA*, is Battery Park, located at the southern tip of Manhattan Island facing New York harbor. Historically, it was a place used for artillery defense against the British, hence its name. It has also been a popular place of promenades since at least the 17<sup>th</sup> century. In the 19<sup>th</sup> century, it was modernized by a landfill and turned into a landscaped open space at the foot of a heavily developed mass of high-rise buildings. It was also the center of Evacuation Day celebrations, commemorating the departure of the last British troops following the War of Independence.

I begin my examination of city parks in Dos Passos with his representations of Central Park. The first passage is from *USA* and illustrates the placating effect the park may have on the stressed

inhabitants of the modern American metropolis. Constantly pressed for time, feeling disoriented in the concrete jungle of the city, Eleanor is overwhelmed by the choices of futile action the metropolis is offering her canceling out one another. She is exasperated by the visual proof she gets of commodification of people into inarticulate bleak parts of the body, which only leads to the discovery that she is one of them. It makes her change her mind and she thinks of committing a suicide by throwing herself off from the top of the Woolworth Building – one of the pinnacles of progress at variance with the city inhabitants' perception of it:

She got into a taxi and told the driver to take her round Central Park. Some of the twigs were red and there was a glint on the long buds of beeches but the grass was still brown and there were piles of dirty snow in the gutters. A shivery raw wind blew across the ponds. (*The 42<sup>nd</sup> Parallel* 355)

The mesmerizing effect of stillness in the park offers an imperfect experience of its tainted beauty; the snow in the park being dirty and the raw wind perceived as eternally blowing are dissonant with the serenity of the tree leaves painted in autumn colors. The disaccord between the city inhabitant's emotions and the city has been transferred on to the park, which is still able to offer a sense of communion to the city inhabitant, as well as turns out to be the best choice for making an important decision. Her shutting out communication with the taxi-driver (355) is related to the sensation she has from an amalgam of a previous scene of utter urban confusion and the raw calmness of the park. This avoidance of contact between strangers in public places is consistent in Dos Passos's portrayals of the city. As shown in this passage, the city park does not necessarily have to offer a very different space from the ones found with the other city topoi, to be able to exercise a strong effect on the city inhabitants and play a role in their lives.

In the representation of Central Park, Dos Passos underscores another aspect of the park as an open urban space, namely, the park as place of real and potential crime, thus very vividly enhancing the effect achieved in imagining Greenwich Park by Bella's father from *Our Mutual Friend*. Unlike him, Ellie from *Manhattan Transfer* does not need to be delirious to see the kidnappers coming for her. The passage suggests that fear in the modernist

city of New York, always tangible and present in the subconscious, could resurface at any moment and supplement reality with an immediate imaginary one. This resurfacing of the subconscious is done in a similar way to the scene where Bud sees the detectives on Brooklyn Bridge discussed in the current chapter. In the 1870s, indeed, Olmsted cautioned against the limited safety in the park:

“I recommend no woman to stroll in the Park” after dark, “and I answer for no man’s safety in it from bullies, garroters, or highway robbers after dusk.” In 1907 a visitor from New Hampshire scrawled on the back of a postcard of the Mall: “Bad place to be after dark.” And in 1929 a British visitor said that, “walking in London’s Hyde Park at night might land you in police court, but wandering through Central Park could put you in the morgue.” (Roy and Blackmar 469)

Ellie, once in Central Park, completely mixes images from books she has been reading – *The Bride of Lammermoor* (1819) by Walter Scott, reality from the park and imaginary reality of her being chased by the kidnappers. Repetitive associations of words, overheard sounds, clinking against one another and echoing in her mind in incantations, result in a vivid visualization and enactment of her fear in a stream of consciousness as framed in a chronotopic structure (Keunen, “The Chronotopic Imagination in Literature and Film” 45). Central Park again is complicit to her thoughts, but it also creates a space of its own – partial unstable heterotopia of illusion, that of fear:

Ellen in her new dress of Black Watch plaid mummy’d bought at Hearn’s walked down the asphalt path kicking her toes in the air. There was a silver thistle brooch on the shoulder of the new dress of Black Watch plaid mummy’d bought at Hearn’s. Elaine of Lammermoor was going to be married. The Betrothed. Wangnaa nainainai went the bagpipes going through the rye. The man on the bench has a patch over his eye. A watching black patch. A black watching patch. The kidnapper of the Black Watch, among the rustling shrubs kidnappers keep their Black Watch. (MT 46)

Unlike a scene with Florence (*DS*) who runs through a street of fear, rendered scary by the fact that she is there alone and where this fear is materialized in a witch-like woman – Mrs Brown, Dos Passos’s Central Park, does not need a further materialization. Ellie’s fear in the park is chronotopic (Keunen, “Bakhtin, Bergson and Deleuze on Forms of Time” 45) and is material. It is realized

in the simultaneous switching on of three cameras – the directing flâneur, who is the author rendering Ellie’s movements from a distance, Ellie’s physical sensation of moving in the park from a close-up camera, which can be imagined to be positioned on her body, and finally the camera of her consciousness. The amplified effect of the last two creates walking infused with extreme tension where fear is more palpable as imagined than if it was real, as reality would eliminate some of the prompts of the conscious and replace them with more familiar realia.

I finish my review of Dos Passos’s representations of Central Park with another passage from *Manhattan Transfer*, which presents a consistent heterotopic image of the park, accentuating the heterotopia of illusion. The created sensation of the park as a closing mouth-trap with serrated, ragged teeth at the rims is contrasted with Ellen’s beauty-in-motion in the exploding rainbow of colorful display everywhere she steps. Thus, two city dwellers are presented, whose deceptive beautiful appearance is pushing them into each other’s gaping toothy mouths, underscoring their consumerist nature, amplified by the park itself, which assumes the same form:

She is walking in her wide hat in her pale loose dress that the wind now and then presses against her legs and arms, silkily, swishily, walking in the middle of the great rosy and purple and pistachiogreen bubbles of twilight that swell out of the grass and trees and ponds, bulge against the tall houses sharp gray as dead teeth round the southern end of the park, melt into the indigo zenith. (MT 171)

To sum up, parks are featured prominently in both Dickens’s and Dos Passos’s representations. The park depicted by them performs strictly modern functions assigned to it by the Modern City. Dos Passos’s depictions, as in other depictions of urban places and spaces, are more concerned with the minute detail, which is usually interiorized in the stream of consciousness of the city inhabitants spending time in the park, rendering them modernist. As the functions of the park are modern, the two examples of the park creating its own space – aesthetic heterotopia, can be seen as drastically divergent. Dickens’s depictions do not reproduce stable heterotopia as the city dwellers in the park, when imagining a different space, see it as induced by delirium or as underdeveloped. By contrast, Dos Passos’s clear-cut heterotopic space of Central

Park in the last cited depiction is the permeable closed system, which can be penetrated and exited. It is a space divorced from the primary one induced or produced by the functionality of the modern park, building up on the modernist skeleton of the depiction, thus pointing to high modernism.

### The River

This part of the study examines the river, or more precisely, two rivers – the Thames in London and the Hudson in New York as a topos, a place capable of affecting the lives of the city inhabitants from the two imagined metropolises. In fact, both metropolises boast more than one river as part of their metropolitan areas. London has the underground Fleet River and New York – the East River excluding the smaller tributaries. As the Fleet has a minor role in Dickens's London while the East River in Dos Passos's New York is related mainly to scenes containing Brooklyn Bridge, their representations will not be discussed separately.

Just like the bridge with Dickens, the river is the other representation of space extremely rich in symbolism, sharing it with the bridge. The river in Dickensian London has been the subject of numerous studies on Dickens and the City. Similar to the other urban topoi examined here, passages from the represented spaces of both writers will be used in determining its spatio-topic character. Unlike the examined topoi so far, the river is unique among them in that it is the single one, which is not a manmade representation of urban space, but has attracted the settlers to the city and has been instrumental in their creating its other appertaining urban spaces. Manhattan Island on one bank, with Brooklyn on the other are both part of New York, thus the East River and the Hudson running through the city form the contours of Manhattan, binding it to the east and west respectively. They do so in a similar way to that of the Thames, which runs through London, the three of them flowing into the Atlantic. In his representations of London, Dickens indefatigably revisits the river, viewing it as an allegory of the city inhabitant's lifeline against passing time:

It heaves and ebbs with the tidal flow of the nearby sea, and roils darkly with the debris it has gathered along its course. Dickens develops these features of the river as one interpretation of the human relationship to time and death. (Newcomb 9)

In my discussion of color and the metropolis (Chapter 1), I mentioned the significance Dickens attributes to the symbolism of the lower river as opposed to the upper river. Here I will establish this correlation in more detail as well as the importance it has for the city inhabitants in passages from *Our Mutual Friend*, which is the novel that offers the definitive set of modernist perspectives of the river and the metropolis.

The lower river is intrinsically connected to the English metropolis as the locus, where the city exerts its influence over it and where its inhabitants instinctively, and often knowingly, seek their ultimate identification with the city. It shares the symbolism of the bridge and, as demonstrated in my discussion of the bridge and the river (Chapter 1), identifying with the river or the bridge translates into a suicide, and occasionally may be related to a life-in-death experience, leading to salvation and regeneration as demonstrated consistently in passages from a number of novels. Nancy's nocturnal walks over London Bridge seek death in the river and lead to her being murdered by Bill Sikes (*OT* 376). Martha contemplates the river seeing herself as part of the refuse of the city (*DC* 928), thus the suicidal act represents purifying the city of its waste. In a similar manner, Quilp finds his horrible death in the cold dark waters of the lower river, the city performing its organic function of dispensing with waste (*OCS* 496). Paul dreams of identification with the river as an escape from the impurity of the capitalist metropolis (*DS* 243), imagining the river bearing him away towards the ocean. Jo pauses near St. Paul's Cathedral (*BH* 285) in his incessant movement towards his death (Newcomb 16), here a number of urban topoi coming into a combination with an accrued effect in their confluence over the city inhabitant, also manifested in Nancy's relationship to the river and the bridge. Gaffer reacts to Lizzie's squeamishness of the river waste by setting the tone of Dickens's last completed novel, revealing the river as a source of life-in-death by proclaiming, "as if it wasn't your living! As if it wasn't meat and drink to you!" (*OMF* 6).

The discussion of the sacred space by Eliade in *Le sacré et le profane* (1965) brings up an important trait of Dickens's urban dwellers by analogy. The religious man gives prevalence to the existence of the sacred space, effectively dismissing other heterotopic spaces of the sacred places as immaterial to him.

Similarly, the represented residents of the metropolis in Dickens are under the strong influence of the heavy symbolism of the river and the bridge in their fictional lifetimes, thus excluding other perspectives. Consequently, at the moment of ultimate identification with the river, they manifest an acute awareness of this symbolism allowing themselves to succumb to it as their lot of maintaining a city identity to the end. Dickens intensifies this sensation to the point that he feels obliged to dispel it for his readers when it becomes only too obvious as in this passage:

In those pleasant little towns on Thames, you may hear the fall of the water over the weirs, or even, in still weather, the rustle of the rushes; and from the bridge you may see the young river, dimpled like a young child, playfully gliding away among the trees, unpolluted by the defilements [...] It were too much to pretend that Betty Higden made out such thoughts; no; but she heard the tender river whispering to many like herself, "Come to me, come to me!" (*OMF* 537-538)

The upper river impersonating the traits of a young child is opposed to the lower – city-polluted river, its lifespan ending in the sea. This city inhabitant is summoned by the river with the amplified power of the others who have sought identification with it as a purgatory from their sins committed in the city. Dickens's conceit, however, does not convince the modern reader as it is rendered in Betty's hearing the call of the river while being supposedly oblivious to Dickens's symbolic configurations attributed to it.

The significance of the lower river at the city of London has been explored by many with the conclusion that it is consistently represented by Dickens as a place of death but rebirth at the same time, pollution, but also spiritual purification (John Harmon, Eugene). The space produced by the Thames in Dickens's works must needs be seen against not only Dos Passos's representation of the Hudson or the East River, but also traditional representations of the river Duddon and Derwent in romantic poems by Wordsworth. They were written in 1820 where it performs its traditional regenerative function, seen as a place of childhood memories. This healing role of the river, however, is challenged by the industrial metropolis in Dickens's represented spaces. While the upper river is, indeed, often likened to the birth of a child – a connection between the movement of the internal immigrants from

the countryside to London, the lower river becomes a place of city identification whose regenerative powers are strongly limited (E. Johnson 1043-4), alluding to the fact that the river remains heavily polluted with industrial waste. The regeneration through the lower river, however, must be sought in its life-in-death representation where the city dweller is able to start a new life, symbolic of the possibility of the city itself to go through this kind of regeneration. Unlike Johnson, Schwarzbach sees many more functions of the river in Dickens, which render it as a rather positive heterotopic place for the city inhabitants. Among other symbolisms, for him it is a representation of love, in that it is changeable and plays a transformative role to John and Eugene (205). As it has such a pervasive role as an urban container in the novel, other functions can also be detected. For this critic, for instance, it is also "a cash nexus" (206) which ensures direct access to money for the city dwellers. Thus, John's and Eugene's near drownings become immersions in money, which has the cathartic effect of purifying them of this obsession (206).

According to another critic, Karl Ashley Smith, it preconditions the themes of T.S. Eliot's *The Waste Land*, the river remaining ambivalent, embodying regenerative powers while also being heavily polluted:

In placing this river at the imaginative centre of his London, Dickens anticipates the method and themes of *The Waste Land*. Both writers use the polluted but still flowing river to diagnose a whole society in need of renewal, let down even by its traditional symbols of regeneration. Sometimes this has the effect of elevating the modern capital to participation in a timeless scheme, but mostly the grimness of the subject matter hints that the mythic archetypes are now impotent, if they ever had any power at all. (162-3)

The refusal to imbue the river with the dream-induced qualities found in *Dombey and Son* (Chapter 1) and the application of rather ironic readings of *Corinthians* and baptism unto death (Smith 169-170) realized in a number of drownings in *Our Mutual Friend*, sometimes based on suicide, render the river in this late novel a powerful ambiguous force. It is capable of creating a space of its own, divorced from its more traditional representations found in previous novels and poems, which just adds to the perception of the imagined metropolis as a disorienting maze "where human



beings become objects without identity and everything is robbed of its context” (170).

In view of the said so far, this perceived loss of identity, as indicated by Karl Smith, should read as identification with the metropolis as a place of no-identity. If we accept this stance, it is close to the treatment of the metropolis by Dos Passos in a perceived readiness of critics such as Karl Smith to see Dickens in this novel as renouncing on investing the river with a capacity for retaining and reproducing transcendental meaning.

In continuance with Dickens’s stable images of the river as a force unto itself from *Our Mutual Friend*, Dos Passos’s treatment of it offers a similar stability based on a different sensation of experiencing the immediate proximity to the river as opposed to that of the ocean. The geographical locations of the fresh water as opposed to ocean water are provided by Arthur Adams among many (73). As his description of the river system of New York indicates, it is a complex combination of tributaries to the Hudson and the East River. The Hudson is a river (507 km in length) comparable to the Thames – 346 km in length. The East River has a glacial origin and is 26 km long. The Harlem River is a tributary to the Hudson, 13 km long located between the Hudson River and the East River.

I begin my exploration of the Hudson River with a quote from *The 42<sup>nd</sup> Parallel*: “It was a relief when they [Edwin and Anne] came up again out of the subway way uptown where a springy wind was blowing down the broad empty streets that smelled of the Hudson River” (266). In a distinction similar to the treatment of the bridge with the two, the city river is a pleasant influence over the city inhabitant having pervaded the streets in the vicinity, refreshing the air opposed to the sensation of experiencing the subway in a previous scene. This sensation is given by means of a passing detail, which is one of the myriads that momentarily affect the senses of the American metropolitan inhabitant, and which add to assembling the visual, olfactory, auditory mosaic of the city experienced through the senses, here the predominant one being the sense of smell.

In another scene, the vapors of the Hudson are instrumental in creating a momentary visual perception of the city, which contribute to creating surrealist images of it with concrete topographic details

(*The Big Money* 12). The scene is sequential to Charley’s boat trip down the Hudson to New York where the river is multicolored, rendering contours indiscernible: *the ruddy fog, red ferryboat, vague pink sunlight* (8). The river in this scene continues to warp the contours of New York’s skyline: *blurred sun, some columns and roofs* with a similar effect to the city seen through the mist-laden air of Andrei Bely’s amphibious St. Petersburg where the Neva creates an opaque prism distorting everything. The river here not only blurs contours, but also mitigates urban poverty: farther away from the river is a street of *grimy* square buildings; the wind streaming from the bottom of the window brings a *gritty smell*. The “swift brown-green water” (*MT* 55) of the river glowing on the “curved sails of a schooner” is a powerful distractor for Bud making him forget his growling hunger. The sharpness of the river detail plays the decisive role of dispersing gloomy thoughts and even of easing pain. The presence of the river in the imagined New York of Dos Passos also plays the role of activating dormant memories in the city dweller as shown in the following passage:

Once out on Broadway again she felt very merry. She stood in the middle of the street waiting for the uptown car. An occasional taxi whizzed by her. From the river on the warm wind came the long moan of a steamboat whistle. In the pit inside her thousands of gnomes were building tall brittle glittering towers. The car swooped ringing along the rails, stopped. As she climbed in she remembered swooningly the smell of Stan’s body sweating in her arms. (*MT* 130)

One of the major thoroughfares, Broadway, featured prominently in *Manhattan Transfer*, running north-south parallel to the Hudson River, is one of the oldest avenues on the Island. It started from an Indian trail across marshy land and in the 1920s for Dos Passos, it was already the stony river (*Decline of the West* 94) in the gorge of concrete riverbanks of high-rise downtown office buildings among which some of the highest skyscrapers at the time. In the examined passage, the real river – the Hudson has an auditory effect on Ellen, bringing along the image of the steamboat, placing it into the space of Broadway and evoking sensations of water, which in turn, are transformed into the fluids of the swooning sensation of the sweating Stan in Ellen’s arms. Ellen thus becomes a projection and a *container* of the city itself, the butterflies-in-the-stomach as a sensation of love being replaced

by a reproduction of the glittering skyscrapers built by gnomes, an imposition of urbanity upon the city dweller similar to the haunting urban mirage in Dickens when portraying city residents away from the city (Chapter 1).

In conclusion, the river with Dickens – the Thames is omnipresent and laden in symbolism – mostly traditional – related to nature and the Christian religion, which is warped through the prism of the industrial city with the gravitational pull of a galactic black hole, thus rendering the lower river complicit to the effects of a dark city over the city inhabitants. In Dickens's last completed novel – *Our Mutual Friend*, it becomes a modernist force of its own, similar to the one acting in T. S. Eliot's *The Waste Land*. Thus, it creates its own space in which the city dwellers move, performing their social practices, ending their lives in its dark cold waters as a natural finale of their river-based activities. Dos Passos's representations of the Hudson render it likewise capable of producing its own space unrelated to traditional representations, invading street spaces and affecting the city inhabitants sensorially, permeating their personal spaces and provoking sensations in them, which generally, just like the bridge with him, mitigate the effect of the indifferent stony anthill of the metropolis.

## 4.2 Walking the City and Its Metamorphoses: London and New York

While walking in the city its inhabitants follow certain routes along its endless streets, contributing to the creation of a cognitive map of the imagined metropolis. The city streets with their own spirit may be considered vital for the way a city functions, they are the memories we have of it after leaving it (Jacobs 41). According to Walter Benjamin, they are even more than that: they have a life of their own, infused by urban habitation and expressed in “an eternally agitated being,” constituting “the dwelling place of the collective” (*The Arcades Project* 422). Synthesizing these ideas in his highly influential essay “Walking in the City” from *The Practice of Everyday Life*, de Certeau provides the following description of the city walkers seen from the height of the WTC towers long before September 11:

The ordinary practitioners of the city live “down below,” below the thresholds at which visibility begins. They walk—an elementary form

of this experience of the city; they are walkers, Wandersmänner, whose bodies follow the thicks and thins of an urban “text” they write without being able to read it. These practitioners make use of spaces that cannot be seen; their knowledge of them is as blind as that of lovers in each other's arms. The paths that correspond in this intertwining, unrecognized poems in which each body is an element signed by many others, elude legibility. It is as though the practices organizing a bustling city were characterized by their blindness. The networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and indefinitely other. (94)

It is this *otherness* and *elusive legibility* of the writing by walking that will be the subject of the following pages in concrete street spaces, turning into places that produce extraordinary happenings, which are revelatory of the extraordinary character of every-day life. They are realized on the *well-trodden* (de Certeau 98) paths on the city maps and are expressed in reversible fixations determined by the enunciative essence of walking, which he likens to the act of speech in a triple function (98-9).

This spatial language exercised by the city users thus condemns some of them to oblivion while in others, it may be accentuated to a turn of phrase, which de Certeau terms “accidental or illegitimate” (100), and which leads to a rhetoric of walking. Walking in narrative time-space, therefore, will be the subject of analysis of the chapter that follows – Chapter 5 to question this “illegitimacy” and establish stable functional tropes based on this rhetoric.

The subject of this chapter remains to determine the legibility of the city inscriptions based on examining inhabited street space, realized in the city dwellers' interactions with it, not on what is excluded from their walking practices. Another task assigned to this analysis will be the exploration of the significance of street names – their toponymy, to the choice made by the city inhabitants. As de Certeau remarks in the same study, this toponymy may exist outside the actual act of walking (105) – may haunt the city inhabitants in an “organized urban discourse” or serve as “stars directing itineraries” (105) and exist in urban memory. Streets, having all the attributes given above, are transformed into a place by the walkers, an act of reading being produced by the practice of a particular place (118).

Both writers demonstrate a fascination with the streets of the metropolis. Their representations of street space become the locus of accidental encounters, protests, strange happenings, and ultimately, a quest for a deeper meaning of the metropolis in the newcomers' frequent movements towards its center (e.g. Bud [MT]; Nicholas [NN]). Street space is significant in establishing the sociology, physiognomy and even physiology of the city (Sansot 175). Moreover, Lefebvre sees the city street as more than "a place of movement or circulation," but rather as a place producing "spontaneous theater" in which the pedestrians are spectators and actors (*The Urban Revolution* 18), giving free play to the flâneur as a gendered writer of urban space.

### The Streets in Dickens's London

I begin my examination of the use Dickens makes of streets by looking at the most frequented ones in his novels. In London, they seem to follow the pattern of being named after famous persons (e.g. Wellington, Berkeley, etc.) or are marked by their architectural or topographical features, neither of which had undergone many changes since the Great Fire in 1666 by Dickens's times (Miltoun 124). The street I should begin with, considered largely to be Dickens's beloved, is Fleet Street, the abode of letters and of literary endeavors, distinguished by its taverns and coffee-houses (Miltoun 23). An ancient street dating back to the 13<sup>th</sup> century, it became a 19<sup>th</sup> century modern thoroughfare named after the River Fleet, London's largest underground river running from Ludgate Circus to Temple Bar. It is adjacent to Saffron Hill, a street where Fagin's den functions as an academy of thieves (*OT*).

In many ways, it can be evidenced from Dickens's representations of London that he saw the street as a projection of the polluted hidden river in his earlier works – *Sketches by Boz* and *Oliver Twist*. The relationship was not hard to establish as the river was visible at certain points in the city and its industrial pollution could be easily seen. Similarly, Schwarzbach views its representation in these novels, and by extension that of London as "a place trapped in time, where life is not a precious gift but a harsh criminal sentence" (53). In later works such as *David Copperfield*, however, the street comes into its own as the playground of the flâneur.

In *Sketches by Boz* the street is littered with pedestrians, but also all sorts of city transport causing massive traffic jams (451). It is a junction and points of departure for many city destinations (*GE* 361), so unsurprisingly, an accident is produced in which a conspicuous red cab hits a post, the significance of which is realized in the accident being ridiculed in the next sequence in court where the magistrates refuse to be committed to the case (*SB* 146). The street is a place of consumption, sometimes expressed in urban predation realized in the practice of pickpockets (*SB* 175). The taverns along the street also find their place into Dickens's representations in "The Rainbow Tavern" (*SB* 248).

In the next passage, the city dweller, Mr. Augustus Minns kills time walking three of the main streets of the City of London – Fleet Street, Cheapside and Threadneedle Street before a cab ride to the Swan where he has a rendezvous with another city dweller, his cousin, Mr. Budden. Cheapside was once a marketplace as indicated by the etymology of its name in (ceapan – Old English, Ger. – kaufen) and in the context of the other two streets, creates a space replete with cheap wearisome labor:

The day was fine, but the heat was considerable; when Mr. Minns had fagged up the shady side of Fleet-street, Cheapside, and Threadneedle-street, he had become pretty warm, tolerably dusty, and it was getting late into the bargain. (320).

The use of an expression where bargain is mentioned evokes the semantics of the name of the ancient street as well as the modern sense of futility expressed by means of the detrimental exercise of walking on these three streets. The following passage reveals the modernist potential of Fleet Street – a dream place for the walker, who has a lot to find in the vicinity as well:

We had half-an-hour, I think, for tea. When I had money enough, I used to get half-a-pint of ready-made coffee and a slice of bread and butter. When I had none, I used to look at a venison shop in Fleet Street; or I have strolled, at such a time, as far as Covent Garden Market, and stared at the pineapples. I was fond of wandering about the Adelphi, because it was a mysterious place, with those dark arches. I see myself emerging one evening from some of these arches, on a little public-house close to the river, with an open space before it, where some coal-heavers were dancing; to look at whom I sat down upon a bench. I wonder what they thought of me! (*DC* 225)

The quintessence of the consummate flâneur emerges from the depiction above – a man of the streets that have become his abode (Benjamin, *The Arcades Project* 429). David Copperfield is the modern walker, who, in his relationship to the street, produces a reflective space allowing the street to create a mirror image of itself in his eyes as well as to act as signs of urban memory redolent of childhood memories. The dark arches of the Adelphi become a recurrent mnemonic image for the mind of the walker who is still emotionally and theologically tied to the ecclesiastic curves of cathedrals, churches, bridges and arcs, and who allows himself to be influenced by them (Newcomb 64). The pure enjoyment of walking in the street would not be possible if the walker stopped to consider buying an article, thus denying himself the ability to take in everything else contained in the street. The ultimate choice of the flâneur is then not shopping, but window-shopping when the mind is free of the dependency between a commodity and its price and does not involve spending money. It is for this precise reason that David Copperfield walks Fleet Street when he has *none* and is thus able to transform the street space into a city inscription, and walking into art (de Certeau 121). The city walker is not just conscious of his surroundings; he is also self-conscious and naturally curious, even anxious to know what the others may think of him. One could argue that the sensory bombardment that walking invariably offers to the city dweller sharpens his senses of perception until they become a finely tuned astute instrument for precise photographing of the street and the objects contained in it. It is done through the prism of the minute detail, or as neatly defined by Joanna Levin in *Bohemia in America, 1859-1920* (2010):

With elegant detachment and ideal critical acumen, the flâneur operated as an acutely sensitive interpreter, capable of divining the essential workings of modern capitalistic society. Amidst the upheavals of the rapidly expanding, industrializing metropolis, the flâneur was allegedly able to penetrate the pasteboard mask of the spectacle, grasp the secret life of things, and categorize the exotic plethora of urban “types.” (76)

The ultimate goal of this aesthetically minded scientist of city spaces is, therefore, to render urban scenes and types as legible and categorizable based on his own interpretation of them, aiming

to “bring epistemological order to the dislocations of urban life” (76). The amusement of contemplating and interpreting the city as a spectator is defined by Dickens in *Sketches by Boz* where he advances the distinction of the spectator upgrading Addison and Steele’s creation from their feuilleton writings. He sees it as: deriving “amusement” from “perambulation” (61) of the most famous London sights. Failure to react to these sights, according to Dickens, cannot be condoned (61). While his *Sketches* were highly admired in America, Levin points out a major difference in similar inspired narratives of city life – a tendency to avoid “countervailing pathos” (78).

An early journalist rubric entitled “Thoughts upon Thoroughfares” published in *Blackwood’s Magazine* in 1825 anticipates Dickens’s view and offers insight into the changing metropolis. Referring to “an infinity of objects” in London, the writer asks the following rhetorical question:

It were a magazine of marvels for a man in London, who could only walk, with his eyes open, from one end of the city to the other ; but how few men, who are habitually residents in London, would be capable (as regards the mind’s eye) of executing such a task! [*Blackwood’s Magazine*, Vol. XVII. June 1825:163]

The answer to this question is in the wonder of the unknown metropolis even to its residents who have lived in it for twenty years. This question is further explored in another scene from *David Copperfield* offering the potential of knowing the city through chance encounters on Fleet Street. David Copperfield is walking there with his aunt, visiting important amenities in the vicinity – St. Paul’s Cathedral and Ludgate Hill, the woman typically portrayed as frightened by street space (477). The chance encounter in the scene proves to be an acquaintance, part of the rings of contiguity that differentiate Dickens’s Modern London from the absolute anonymity of most of the streets of Dos Passos’s Modernist New York.

Another major London thoroughfare, featured prominently in Dickens’s representations of London, is Oxford Street. It follows the route of a Roman road and dates back to the 12<sup>th</sup> century, today Europe’s busiest shopping street with over 300 shops as of 2011. In Dickens’s times, it could be a miserable site to see as revealed



in *Sketches by Boz*. These streets present London seen through the eyes of the “free-ranging flâneur,” portraying a scarred city with none of scars showing on the faceless Boz himself (Miller 102). Dickens’s depiction offers a very different picture of the street from its state today illustrative of the abyss lying between problems and solutions (102). In the first scene to be examined, walking is thwarted at the very moment the omniscient narrator walks out of a house:

A thaw, by all that is miserable! The frost is completely broken up. You look down the long perspective of Oxford-street, the gas-lights mournfully reflected on the wet pavement[...] here and there a milk-woman trudges slowly along, with a bit of list round each foot to keep her from slipping; boys who “don’t sleep in the house,” and are not allowed much sleep out of it, can’t wake their masters by thundering at the shop-door, and cry with the cold—the compound of ice, snow, and water on the pavement, is a couple of inches thick—nobody ventures to walk fast to keep himself warm, and nobody could succeed in keeping himself warm if he did. (137)

The flooding apocalypse caused by the melting snow renders all objects contained in the street – people and inanimate objects in motion triggered by the downward movement of water. The only city inhabitants moving, in fact, are those who are used to the contingencies of metropolitan weather – “the milk woman and boys who don’t sleep in the house”. The former does so because she has to keep doing her work regardless of the weather for those who need her milk, while the latter, it is understood, would not mind being there under more favorable conditions. The different states of water, ice, snow, sleet, rain filling up the street space, are a sufficient deterrent to walking on part of the ones who can afford it, and consequently, they do not dare do it. Evidently, the early Dickens saw the thoroughfares as the major magnet for city pollution, testified in *Sketches by Boz*: “there is more of filth and squalid misery near those great thorough-fares than in any part of this mighty city” (186). By contrast, later depictions of Oxford Street seem to find more cheerfulness in it and so, render it a suitable place for walking practices (*BH* 182). Esther, unlike David Copperfield, does not go into detail describing her walking tours of London. Even though Oxford Street becomes a chief indicator of the wonder of London in Esther’s reminiscence of

her city walks, she rather refrains from details and refers to the wonderful sights of the city as a general impression derived from a habitual action rather than an immediate detailed observation.

Oxford Street and Park Lane are big roaring thoroughfares (*OMF* 101) that, together with Fleet Street and Cheapside when the perspective of the walker is suppressed, are seen as city rivers, littered with human waste, viewed through the omnipresent moving eye of the narrator. The little convoluted streets in the courtyards between them are portrayed as a sundry assortment of abject dwellings in various degrees of squalidness (*LD* 345). London’s maze of streets not infrequently becomes the locus not of walking but of stalking (*OMF* 166-7, 605, 776; *DC* 465), the figure of the stalked person becoming the focus of the lens; the sights passed are shown as fleeting glimpses often enshrouded in mist. Walking the great thoroughfares of the modern metropolis is tiring for the walker and so the many inns and cafés strewn along Oxford Street and Cheapside become the much-desired preferred place of repose for these walkers (*SB* 237).

The movements of city dwellers in Dickens’s representations, in regards to their walking practices, are often given from the perspective of the story in progress. This representation can be observed in the following passage from *Our Mutual Friend*, which is an example of Dickens’s use of the chronotope of the modern metropolis, where concrete streets are mentioned and a trajectory resulting from the city dweller’s movements can be traced. However, the major streets are lacking in detail, sometimes at the conceit of being partially obscured by the ubiquitous London fog:

Almost in the act of coming out at the door, Riah went into the fog, and was lost to the eyes of Saint Mary Axe. But the eyes of this history can follow him westward, by Cornhill, Cheapside, Fleet Street, and the Strand, to Piccadilly and the Albany. Thither he went at his grave and measured pace, staff in hand, skirt at heel; and more than one head, turning to look back at his venerable figure already lost in the mist, supposed it to be some ordinary figure indistinctly seen, which fancy and the fog had worked into that passing likeness. (*OMF* 448)

The venerable Jew, Riah is here the object of the scrutinizing gaze of passers-by, whose eyes attempt to pierce the dense fog contrasted to the rather snug perspective of the omniscient narrator

who does not suffer from this impairment. Here the Jew is the one that offers us a reading of movements in the specific streets, the trajectory of which does not offer much in terms of walking practices, except the sensation of weariness and desire to avoid contact with the curious passers-by. They are the ones who seem to be enjoying their walking in the main streets more than he does. That is, however, all that we learn about their practice as walkers. He offers us, instead, a confirmation, highlighting these streets as the locus of walking in the represented streets, glowing with the intensity of these urban activities.

An interesting question arises of the role of the woman as a flâneuse, and it should be said that she comes no way near David Copperfield's sophisticated reading of Fleet Street and the Adelphi. This fact is, no doubt, due to the limited accessibility of the city as text to her, resulting from a gendered readership "meditated by the power relations in the city" (Frisby 15), but also to Dickens's Victorian sensibility, which largely excludes this option. Instead, walking is converted into running in the case of Florence entering City Road and getting lost there, frightened by city space getting out of hand – a mad bull suddenly breaking cover and attacking at random, in a similar way to the role of the bull in *Oliver Twist* assumed by the mad crowd close to Clerkenwell square (83):

With a wild confusion before her, of people running up and down, and shouting, and wheels running over them, and boys fighting, and mad bulls coming up, and the nurse in the midst of all these dangers being torn to pieces, Florence screamed and ran. [...] She [Mrs Brown] was a very ugly old woman, with red rims round her eyes, and a mouth that mumbled and chattered of itself when she was not speaking. She was miserably dressed, and carried some skins over her arm. She seemed to have followed Florence some little way at all events, for she had lost her breath; and this made her uglier still, as she stood trying to regain it. (DS 80)

With walking being transformed into frantic running, in the ensued general commotion, Florence follows suit, but is soon lost. It should be noted that her perceptions of the street are not rendered through her running, as Dickens seems to be more interested in recreating a space of dormant fear being activated by horrifying happenings. The street also becomes a site of predation as Mrs Brown, a more experienced witch-like street dweller materializes

out of the blue. She accosts Florence and dominates the street space by imposing her suggested criminal practice of kidnapping children, which occasionally renders the 19<sup>th</sup> century modern city a place of mismatings.

### **The Streets in Dos Passos's New York**

Unlike the city planning of London, which in the part known as the City retains memories of its pre-industrial medieval and feudal pasts, New York was modern from the very beginning and its streets were laid out in a logical fashion parallel to the waterfronts that gave the town its livelihood (D. Johnson 14). All important buildings of religious and secular practices were centered along and around Broadway where commercial and institutional activities had emerged by the 1850s. The rigid gridiron of the streets found as a pattern in *Manhattan Transfer* was established in 1811. The first experimental "L" train, so prominently featured in this novel had opened in Greenwich Street in 1868. By 1920, Fifth Avenue, north of 34<sup>th</sup> Street had emerged as the prime retailing street of the country (D. Johnson 23), thus becoming the New York equivalent of Oxford Street in London. Other major thoroughfares that had emerged by that time were 23<sup>rd</sup> Street and 34<sup>th</sup> Street.

Just like Dickens, Dos Passos also demonstrates a *penchant* for certain streets in New York. In the following analysis, these streets will be examined as producing spaces marked by walking practices. The passages to follow also contain examples of the streets as places of wonderful happenings. The aim of this analysis is to delineate the differences and similarities between Dickens's and Dos Passos's depictions of walking as well as point out examples of the streets as places of extraordinary events in everyday city life. This discussion invokes Lefebvre's claim for the existence of rhythms of the city inscribed and projected in space as a sensory city dimension (*Writings on Cities* 109) different from its consumption code, discussed in Chapter 3.

In order to establish these meaningful connections between London and New York streets in their function of producing dynamic urban spaces, I will dwell briefly on the personality of the flâneur with Dos Passos as a gendered writer of the modern city of New York. Unlike Dickens's omnipresent street walker, Dos Passos's flâneur, while still omnipresent, refrains from passing

comments. He is the director of the cinematographic portrayal of the metropolis as sequences of scenes. He also employs a panoramic camera with a sharp manifold zoom lens offering long shots and close-ups of urban desolation. The city dwellers, themselves are flâneurs in their own right viewed by the multi-zoom camera of the filmmaker and viewing themselves and the environment that they move through by means of two cameras – one positioned on their bodies allowing very sharp close-ups of mechanical abrasive movement through public spaces thick with sensory stimuli. This camera is always simultaneously operational with the one of the stream of consciousness. These two cameras, together with the filmmaker's one, render the metropolitan experience a highly stylized exercise in “experiential realism” by comparison with Dickens's usage of metropolitan cameras.

I begin my exploration of the representations of street space in its relationship to walking practices in Dos Passos with Broadway, the oldest main thoroughfare of New York currently running 29 km through Manhattan and the Bronx. It dates back to the first New Amsterdam settlement and is a literal translation of its Dutch name – *Breedde weg*. Broadway is also the street of choice with Dickens, which he revisits time and again in *American Notes*. He is overwhelmed by its florid nature, bristling life and myriad lights from the gas lamps, as well as its thousands of adverts, which also remind him of possible comparisons to Oxford Street. His fascination with the street is given in a lengthy description, emphasizing on its cheerful spirit, incessantly stirred up by its endless streams of people in their best clothes, defiling along the street as if in fashion pageant (263-270).

As indicated in my analysis of the connection between street inhabitants and urban places, Broadway superimposes its commercial spirit over traditional sacred places like churches, its urban multi-functionality manifested in street parades, working environment and a place of consumption, which are reflected in both *USA* and *Manhattan Transfer*. Its palpable relationship to the Hudson River was also established in analyses of passages in this chapter, realized on a horizontal level. By contrast, its London counterpart from Dickens's representations of street space – Fleet Street stands in a symbolic vertical relationship to the eponymous subterranean river, its dark symbolism occasionally surfacing

over much more visible modern city functionality in Dickens's representations such as *Oliver Twist*.

Ruth leaving the Palisades, where she has had breakfast with Jimmy Herf from *Manhattan Transfer* (Chapter 3), is seen in the next cinematic sequence of the novel in her role of a flâneuse crossing Lincoln Square within the Upper West Side of the New York City borough of Manhattan, an intersection of Broadway and Columbus Avenue. It is a scene that shows a significant difference from Dickens's flâneurist depictions, realized in Ruth's intimate relationship to the street space where she is walking, based on the significance of the minute detail:

Sunlight dripped in her face through the little holes in the brim of her straw hat. She was walking with brisk steps too short on account of her narrow skirt; through the thin china silk the sunlight tingled like a hand stroking her back. In the heavy heat streets, stores, people in Sunday clothes, strawhats, sunshades, surfacecars, taxis, broke and crinkled brightly about her grazing her with sharp cutting glints as if she were walking through piles of metalshavings. She was groping continually through a tangle of gritty sawedged brittle noise. (115)

The movements of the flâneuse from the passage above are dictated by her femininity manifested in her brisk steps conditioned by her narrow skirt. As in other passages in Dos Passos, light enters into communication with the walker, stroking her back through her thin silk dress. Light is then transformed into a liquid dripping on her face. The other actors on the scene, chance passers-by are seen naturalistically as objects in *Sunday attire* evoking Dickens's observations of its spirit. Dos Passos, unlike Dickens, examines the underlining sensation between the close body contacts established there and sees the moments of communication as contained in an incisive sensory impact due to the implied senses of touch and hearing, realized in their crinkling noises grazing her. Their bright *Sunday looks* are rendered metonymically through sharp cutting *glints*. The communication between strangers is thus established as grating between foreign bodies, resulting in piles of *metalshavings* through which she is walking, groping her way in an unknown city. One of the main streets of this city is completely unpredictable, culminating in the detailed highlighted image of the girl on the white horse at Lincoln Square (115).

In this passage, unlike Dickens again, Dos Passos refuses to commit to providing a detailed description of this part of Broadway from a panoramic eye view. Instead, he is interested in the mechanics of walking on the street, continuing a dissenting tradition, which even though credited with influence by Dickens (Levin 78), eliminates pathos and focuses on the descriptions of walking as a speech act (de Certeau 98-9). This similarity, established in the passage above, could be likened to a suppressed scream resulting from the street inhabitants' desire to abstain from active communication with the others, also discussed earlier in the current chapter.

In another scene from *Manhattan Transfer*, Ellen relates to overheard words uttered on Broadway by two strangers evoking the big hit of Irene Castle, thus the street becoming a mnemonic symbol of identification with the cinema and theater career that she aims for. In a preceding scene, she feels merry just being there, the street creating its own space. As these words are lodged in her mind, the squalor of 105<sup>th</sup> Street, a stark contrast to the glamor of Broadway leaves her unaffected: "The words were an elevator carrying her up dizzily, up into some stately height" (MT 131).

This scene demonstrates the power of certain streets to create dreamscapes and populate the mind of the street walker, thus creating a heterotopia of compensation (Foucault, *Of Other Spaces* 25) based on reminiscence unlike Dickens's depiction of bystreets in the vicinity of Broadway, where he meticulously enlists elements of utter squalor evoking images of home (AN 272). The transposition in Dos Passos is effectuated by the actual space of the squalid street being filled with the dream space of the street associated with success and recognition. While registering the dire conditions of the actual street, which attack her sense of smell, Ellen indulges in daydreams evoking the dream street space, whose containment in the actual street is only based on the similitude of the street contours. They are the ones that allow for its mental replacement with the desired street of identification. A fine sequencing of images, those of real squalor succeeded by those of dream success, opens room for the third scene in which the scaling white stairs leading to a powerful tycoon's office (Sunderland) physically identify with the sense of elevation that she experiences while dreaming of Broadway. The abjectness of

the street and its nasty smell, in turn, identify with the sensation she has when opening his door, creating in her "a feeling of sick disgust" (131) that chokes her.

The next passage builds up on the previous one, where not dreams, but the city inhabitant's (Joe Harland), stream of consciousness interacts with street space, which results in the creation of a mindscape where concrete street space mixes with memory. This mixture leads to Joe Harland's making a decision while moving through the concrete street space of Third Avenue. It is a north-south thoroughfare on East Side of the New York City borough of Manhattan and is connected to the Bronx, containing both high traffic and architectural density. The paragraph below mentions these issues against the foregrounded streaming of images in the city inhabitant's consciousness, superimposing their enduring sensory impact of noise and smell on to the smell coming from buildings along the way. Then he watches mesmerized how someone rolls a cigar, which in turn, provokes a palpable sensation of his own relishing smoking provided in multi-sensory detail:

At the corner of Third Avenue he stopped and stood shivering in the hot afternoon sunlight. He was too weak to swear. Jagged oblongs of harsh sound broke one after another over his head in an elevated past over. Trucks grated by along the avenue raising a dust that smelled of gasoline and trampled horsedung. [...] At a corner a crinkly warm smell of cigars stopped him like a hand on his shoulder. He stood a while looking in the little shop watching the slim stained fingers of the cigarroller shuffle the brittle outside leaves of tobacco. (MT 134)

I shall finish my review of Dos Passos's representations of New York streets by looking at two representations of Fifth Avenue in *Manhattan Transfer* as a place of a dream love affair and urban clutter, the latter confirmed by Mumford, who also speaks of this avenue as containing "suffocating knots of traffic" back in 1928 (*Sidewalk Critic* 104). The first sensation, experienced by Phil Sandbourne as he enters Fifth Avenue after admiring the feminine beauty he encounters while walking in another major thoroughfare – 34<sup>th</sup> Street, is unreal and belongs in the category of the already examined function of major streets of New York. It is a modernist function of the streets of recreating their own heterotopic space of compensation, contrasted to the reality surrounding the metropolitan inhabitant:



As they crossed Fifth Avenue Phil caught sight of a girl in a taxicab. From under the black brim of a little hat with a red cockade in it two gray eyes flash green back into his. He swallowed his breath. The traffic roars dwindled into distance. She shant [sic] take her eyes away. Two steps and open the door and sit beside her, beside her slenderness perched like a bird on the seat. Driver drive to beat hell. Her lips are pouting towards him, her eyes flutter gray caught birds. “Hey look out...” a pouncing iron rumble crashes down on him from behind. Fifth Avenue spins in red blue purple spirals. O Kerist [sic]. “That’s all right, let me be. I’ll get up myself in a minute.” [...] His back, his legs are all warm gummy with blood. Fifth Avenue throbs with loudening pain. A little bell jingle-jangling nearer. As they lift him into the ambulance. Fifth Avenue shrieks to throttling agony and bursts. He cranes his neck to see her, weakly, like a terrapin on its back; didn’t [sic] my eyes snap steep traps on her? He finds himself whimpering. She might have stayed to see if I was killed. The jinglejangling [sic] bell dwindles fainter, fainter into the night. (144-5)

The scene above demonstrates the full capacity of the power of persuasion in the multi-camera, multi-sensorial experience of the modernist New York street, transforming Fifth Avenue into a dreamscape. The further Phil pursues his daydream of experiencing carnal pleasure in the taxicab, realized in the palpable sensation of the strange girl’s lips pouting towards him, the stronger the sensation of his being hit by a motor vehicle becomes. His senses are overwhelmed by the deafening sound of the vehicle, which alliteratively pounces on him like an urban predator, contrasted to the lips pouting towards his in an imaginary kiss. The audial image of the scene is completed by sounds of other city inhabitants, including the police officers, whose voices, distinctly perceived as strident, fill the background. After that the ambulance comes, again perceived through the sound it makes. As he is lifted off the ground into it, his body experiences excruciating pain, which is amplified by the entire avenue, painfully beating like a bleeding urban heart. The avenue thus suddenly becomes the organ of emotions. At the last moment this accident turns into an extraordinary happening (Malpas 223), with Phil’s eyes seeking the strange girl, yearning for fame, recognition and affection. It is a desperate attempt at a brighter view of reality, which, in the sequence should compensate for the unconsummated dream. Sadly, the girl has left and with one of the main actors in creating the wonderful happening gone, the extraordinary character of the accident dwindles to the *jingle-jangling bell* of the ambulance melting into the night.

By contrast, the second depiction of the same avenue walked by Ellen is, this time, grounded on a very real experience of meaningless urban clutter. It overwhelms the senses of the city walker and fails to produce a wonderful happening of the magnitude of the one in the preceding passage, remaining locked in reality that is more prosaic:

She [Ellen] dresses in a hurry and goes out, walks down Fifth Avenue and east along Eighth Street without looking to the right or left. [...] In Thompkins Square yelling children mill about the soggy asphalt. At her feet a squirming heap of small boys, dirty torn shirts, slobbering mouths, punching, biting, scratching; a squalid smell of moldy bread comes from them. (MT 204).

As in previously examined passages, in this one the city walker is overwhelmed by a combination of sensory assaults of the big thoroughfare here affecting all five senses. As Sansot claims: “the sound of the cars spatters a Dos Passos’s character as if made of powder; the indifference of the passengers reaches him in a natural form, a murmur, spatter of the elements”<sup>17</sup> (125). The passage, just like the previous one, demonstrates the ability of man-made objects to appropriate street space as they overpower the city inhabitants or as stated by Sansot, the street develops its own specific traits based on a sensory register that sets it apart from another street. Thus, according to Sansot, a *mélange* of sensory stimuli in a street can be modified, some of them heightened while others subdued:

What sensory register: the colored street would be opposed, as a rule, to the smelly street; but that is not all, certain streets may deserve the two qualifiers. In fact, an aesthetic mutation has deleted the precise oppositions of the sight and the smell; colored, it supports the coloris, the water colors, thus becoming a surface painting; smelly, it is ignorant of the odors from which it decomposes itself.<sup>18</sup> (125)

<sup>17</sup>«Le bruit des autos élabousse un héros de Dos Passos comme de la poussière; l’indifférence des voyageurs l’atteint sous une forme naturalisée; elle devient murmure, élaboussure des éléments.» (translation mine)

<sup>18</sup>«De quel registre sensoriel: la rue colorée devrait, en principe, s’opposer à la rue odorante; il n’en est rien, certaines rues peuvent mériter les deux qualificatifs. En effet, une mutation esthétique a effacé les oppositions trop nettes de la vue et de l’odorat: colorée, elle supporte le coloris, l’aquarelle, une peinture de surface; odorante, elle ignore les odeurs de ce qui se décompose» (translation mine)

By contrast, street space in Dickens is often appropriated by elements of nature – storms, rain, etc, which inhibits the city inhabitant's free movements in it. In the scene above, the physical progress of Dos Passos's female city dweller is halted by the natural development of the *knot of earthworms*, as she was perceived herself upon her birth by the squeamish nurse holding the basket with her in the opening scene of *Manhattan Transfer*. The knots of worms naturally evolve to a *squirring heap*, which lives off moldy breadcrumbs if consigned to the street. Revolted by this sight and impeded in her progress, she has to go back.

The representations of Fifth Avenue in *USA* are generally more cheerful: as a place for parades (*The 42<sup>nd</sup> Parallel* 345, 358); as a place for eating (*The 42<sup>nd</sup> Parallel* 408); as a place for public speeches and demonstrations (*Nineteen Nineteen* 440); as a place of work (*The 42<sup>nd</sup> Parallel* 333). As examined in passages of the earlier sections of this chapter, Broadway also loses much of its wonderful qualities, both streets together with the other represented thoroughfares, losing largely their flâneurist aura and hence their intimacy.

In order to position Dickens's and Dos Passos's urban portrayals with emphasis on topology as well as summarize their implementation of "experiential realism," I shall make a brief reference to the distinction Airping Zhang makes between two archetypes of city depiction: as a "physical locale" and as a "psychological emblem" (113-132). According to this critic, the former was employed by Dickens and Dos Passos while the latter by Joyce (115, 131). In his analysis of Fitzgerald's settings of New York, he claims that the latter often used a mixture of both approaches, which enabled him to portray "the spiritual landscape of the modern city" (132). He also draws on a regret expressed by George Eliot's in what he views as Dickens's failure "to dramatize a character's inner experience in depth" (114). Indeed in Dickens, the city taken as a whole "becomes a socially and morally charged metaphor of human conditions," offering "a context for the ideas and values he intended to express" (114). I argue in this comparative analysis that while the same also holds true for Dos Passos's city portrayals, that does not exclude an inner dramatization of the city in either writer.

This limitative view of Dickens's achievement in rendering a psychologically emblematic city portrayal is supported by Zhang. He obviously takes into consideration only the panoramic eye view of the metropolis and effectively disregards the other camera eye discussed in Dickens (Chapters 1 and 4). This second camera eye reveals intense experiencing the City as an inner space in the relationship established between city inhabitants and urban topoi. This method can be deemed as increasingly present in Dickens from *Dombey and Son* onwards, culminating in *Our Mutual Friend* and *The Mystery of Edwin Drood*. In Dos Passos, the effect of the inner experience of the City is much more pronounced in the intimate relationship between city inhabitant and city space established almost instantaneously through abrasion and realized with the assistance of the close-up camera eye, which immediately activates the third one revealing the inner space of stream of consciousness. The total effect that this technique may have on the reader is explained by Sartre who claims that each of Dos Passos's characters, so presented, "is unique: what happens to him could happen to no one else" (172). The set of cameras, therefore, allows us to see the minutest interactions of the city inhabitant with space in motion including interactions with other inhabitants. We can imagine his or her entire life, by building up on what is seen in his/her actions and reactions as well as what is not seen after this inhabitant is no longer in the camera eye view, a real-life rendering of the city. Sartre describes these effects of representation in the following manner:

Dos Passos's man is a hybrid creature, and interior-exterior being. We go on living with him and within him, with his vacillating, individual consciousness, when suddenly it wavers, weakens, and is diluted in the collective consciousness. We follow it up to that point and suddenly, before we notice, we are on the outside. The man behind the looking-glass is a strange, contemptible, fascinating creature. Dos Passos knows how to use this constant shifting to fine effect. (172)

It is the effect of experiential realism at its utmost that allows us not just to experience sensorially what the city inhabitant is going through, but also continue feeling its effects much later after the fictional event has taken place, which is achieved by means of a constant interplay of the inner and collective consciousness. Sartre refers to the reproduction of a city inhabitant's death by

Dos Passos and mentions the physical perceptions he had while reading the pages containing this description leading to his intense experiencing the described death. He sees the immediate and lasting effect of Dos Passos's description in the following manner:

Nothing gives you a clearer feeling of annihilation. And from then on, each page we turn, each page that tells us of other minds and of a world going on without Joe, is like a spadeful of earth over our bodies. But it is a behind-the-looking-glass death: all we really get is the fine appearance of nothingness. True nothingness can never be felt nor thought. Neither you nor I, nor anyone after us, will have anything to say about our real deaths. (173)

The masterful usage of experiential realism set in the city allows us to feel exactly what the imagined city inhabitant feels in a multi-sensory effect, as Sartre puts it, to find ourselves behind the mirror – our traversing an imagined urban interaction. Dos Passos's techniques of urban depictions were thus not only innovative and very effective in reproducing immediate experience in the city, but they may also be considered as deeply psychological with mnemonic effects felt both directly and indirectly. Some of them can be observed in Dickens as well, when the second camera is in use, as in Florence interiorizing the night (Chapter 1).

This chapter has explored urban topology aiming to establish the treatment of common topoi in the two writers of my choice so that these depictions can be seen as similar, different or continuous. The main method in this analysis of urban places has been heterotopia (Foucault, *Of Other Spaces*) exploring mutations of topia at the respective places. A general approach to all analyzed places and appertaining spaces has aimed to establish their capacity of producing a wonderful happening in its contact with the city dweller, as well as determining the patterns of walking practices.

This analysis has given conclusive results of presence and absence of modernist depictions respectively based on the perception of Modernism both as a period and as an aesthetic movement in the changing functionality of representations of space. This fact indicates that it can be used in a comparative analysis of the two successive epochs locked in Modernity in the larger sense of the word. The applicability of the proposed method to this analysis lies in the fact that Dickens's representations

capture truthfully an epoch on the brink where city places were in the process of losing and gaining topia, the complete picture of this process being realized by Dos Passos in *Manhattan Transfer*. *USA* has much less to offer in this matter, with spatial functionality better established due to the urban representations reflecting a more distanced period from the actual (functional) mutation of topia. This difference renders the depictions of these elements in *Manhattan Transfer* more experimental, synonymous with high modernism, but also revelatory of this functional change and applicable to those in Dickens given the proximity in the examined timeframe, thus disclosing changing perceptions of urban realia such as bridges, cathedrals, parks and streets and rivers.

While Dickens explores the significance of London bridges along the lines of lower-river symbolic configurations and uses them to accentuate the depressive spaces of the industrial city, Dos Passos represents them as having a mollifying effect on Modernist New York. They create inclusive-exclusive heterotopic spaces, which transport their temporary inhabitants into fantastic worlds allowing them to experience wondrous happenings – modernist aesthetic heterotopia. Just as bridges, homotopic spaces in Dos Passos become heterotopic. Thus, they produce a space of their own whereas inherently heterotopic spaces such as cathedrals in the modern city, with him lose these qualities failing to produce their own sacred space (functional loss of heterotopia). Occasionally, heterotopia is restored in acquiring yet another modern space function divorced from the previous ones. New homotopia with the initial one defunct in Dos Passos is the direct result of the loss of former heterotopia (the cathedral and church). Dickens's later works – *Our Mutual Friend* and *The Mystery of Edwin Drood* show a movement in this direction, capturing a reversal/loss of heterotopia as an urban perception.

Parks are featured prominently in both Dickens's and Dos Passos's representations. The park in them performs strictly modern functions assigned to it by the modern city. Dos Passos's depictions by comparison to those by Dickens, as in the depiction of other spaces, are more concerned with the minute detail. As the functions of the park are modern, the examples given in Dickens and Dos Passos of the park creating its own space – heterotopia, can be seen as divergent. Dickens's depictions do not reproduce

stable heterotopia. By contrast, Dos Passos's clear-cut heterotopic space of Central Park, in some of his depictions of it, can be seen as aesthetically heterotopic according to the criteria laid out by Foucault. It is a space divorced from the one induced or produced by the functionality of the modern city park, thus indicating the presence of highly experimental modernist depictions.

The river in Dickens – the Thames is omnipresent and laden in symbolism, which is warped through the prism of the industrial city, thus rendering the lower river amplifying the effects of a metropolis *noir* over the city inhabitants. In Dickens's last completed novel – *Our Mutual Friend*, it becomes a modernist force of its own and creates its own space. Dos Passos's representations of the Hudson render it likewise capable of producing a space of its own, unrelated to traditional representations, invading street spaces and affecting the city inhabitants' senses with a bland effect, similar to that of the city bridge.

From the analyzed street spaces in Dickens and Dos Passos, it can be concluded that they share a number of similarities and differences in the following: 1. They often show marks of squalor as well as of traces of animal presence – horse dung, which is related to remaining modes of city transportation in Dos Passos from the previous epoch. His street spaces are much more indicative of technological practices, which can be explained with the different epoch within the larger notion of modernity as discussed in the Introduction; 2. They are stratified spaces in both writers inhabited mainly by people from the lower and middle classes; 3. The flâneur in both differs in that while he belongs to the same classes – lower and middle, his/her relationship to the street space is vastly different. Dos Passos's street space is much more aggressive as it invades the personal spaces of its practitioners – the street walkers. The contact between them and the street is made palpable by precise sensory depictions of this interaction through a multi-camera, multi-sensory reception; 4. In Dickens, the flâneur remains mostly an external observer (Boz) or a connoisseur of symbol-laden street spaces (David Copperfield). By contrast, with Dos Passos, the street walker is physically and mentally involved in experiencing the street space – not a leisurely ambler, but a walker, who needs the street space to get around the city. This interaction results in some of

the streets (*MT*) producing spaces of their own, related mainly to the urban legends connected with them (Broadway, Fifth Avenue); 5. This heterotopic experience of some of the streets is related to the production of dreamscapes often contrasting with and compensating for real street space, connected to experiencing high modernity and modernist representations of it; 6. In terms of portraying the female street walker, with Dickens she is almost non-existent. Dickens portrays these walkers (Florence, Nancy) as often frightened by the street space itself, or by its capacity of producing a wonderful happening. By contrast, in Dos Passos, street inhabitants may occasionally trigger its production (Phil, Ellen). With the American writer, the main difference comes through the involvement of both the street walker and the street detail, which leads to an exceedingly strong interaction between them in extremely dynamic street space. As a result, his flâneur equally excels in his capacity of a scientific street observer and investigator, if compared to New York fellow walkers represented by writers such as Scott Fitzgerald or Edith Wharton.

To summarize, the analysis of common topoi in Dickens and Dos Passos has yielded results, which has shown the physical locale of the City to be dominating and subjugating its inhabitants, immersing them in its spaces thick with wonderful events. Dickens's representations of the city topoi have been shown as bordering on modernist, but as uneven in his usage of heterotopia – functional and aesthetic. Similarities are also found: as the street is the locus of the most intense experience of the outdoors, the two writers make an intense exploration of it as a representation of space. While in Dickens, it is usually tamed by male inhabitants, it remains a place of fear for children and women, who often need to be saved from its harming space. By comparison, city inhabitants in Dos Passos brave it by moving through this space and deciphering its myriads of signs. As it remains by large a confusing and unpleasant place, its American daily practitioners imbue it with daydreams, thus compensating for a more hostile city by comparison.



## CHAPTER 5

### Tropological Spaces

*L'exploration d'une ville et la détermination des trajets  
propres à la dévoiler tiennent dans l'intervalle qui sépare  
cette manifestation et cette occultation inévitable de la ville.*

*L'homme qui sort de chez lui, peut aller au monde, en  
l'occurrence, non pas la nature, le cosmos mais les rues de sa  
ville. Il a droit à l'espace qui s'offre à lui. Il sait bien qu'il doit  
se plier à certaines contraintes qu'il ignore lorsqu'il « occupe »  
son domicile. Mais ce qui compte, c'est ce droit qui lui est reconnu  
d'aller ici ou ailleurs, de marcher sans trêve, s'il en a le loisir.  
Nul ne peut lui contester ce privilège de vaquer au milieu de ses  
semblables.*

*Sous le regard de l'homme traqué, la ville se met à exister intensé-  
ment, elle se découpe et elle s'articule mieux.<sup>19</sup>*

– Pierre Sansot, *Poétique de la ville*

The choice of spatial tropes for this part of the analysis is not arbitrary. The urban representations of the two examined writers establish a tropical relationship with the physical urban realia, one that may be marked by appropriation of and approximation to them. By analogy, a relationship of tropological contiguity by implication will be established between the representations of the two cities, spatial and topical aspects of which have already been analyzed in the preceding chapters (1-4).

---

<sup>19</sup>Exploring a city and determining the proper routes, which unveil it, are contained in the interval separating the manifestation and inevitable occultation of the city.

The man who leaves home, can enter the world as it happens, not through nature or cosmos, but through the streets of his city. He is entitled to the space that is offered him. He knows well that he needs to comply with certain constraints, that likewise, he does not know it until he “occupies” his home. But what matters is his inalienable right to go there or elsewhere, to walk unimpeded if he feels so inclined. No one can contest him the right to frequent the environment of his alikes. Through the eye of a tracked person, the city begins to live intensely; it is broken up and articulated better. (translation mine)

Dickens and Dos Passos saw London and New York through the visual trope of the prism of their imagination. Therefore, they have established a spatial relationship of tropics not only between the city and its literary representations, but also within the city dwellers’ inscriptions in time-space. These urban representations are to be juxtaposed in this chapter and subjected to the discerning power of the master trope, which is spatial (Doherty 1). The two writers’ attempts at rendering the modern city in a vivid palpable manner are invariably marked by the trials and tribulations of attempting the impossible. Thus, each of the recreated images adds to a mosaic, the complete sense of which is finally made complete only in a dialogical (in a Bakhtinian sense) correlation between the two representations.

The tropical character of any representation or discourse (White 94) aims, undoubtedly, to raise an awareness of certain dependencies, highlights certain points at the expense of others, and, thus, enhances the metropolis so that we can imagine it without actually being there. If we recall Augoyard’s definition, the aim of rhetoric is to make the object of discourse “truer” (77). In this vein of thinking, the preceding four chapters can be considered as preparatory for the present analysis in that they have compared common urban elements while the current one extends the grounds of this analysis by establishing tropological correlations stemming from the city dwellers’ trajectories realized in the appropriation of these spaces. It, therefore, is revelatory of the spatio-temporal properties of modernity and modernism as the examined time-spaces are positioned in adjacent timeframes, at the core of which is the analysis of the common chronotope of the Modern City in Dickens and Dos Passos. The urban chronotope in the two writers, as demonstrated in chapters (1-4), is largely concerned with the portrayal of the uninhabitable city as a response to Lewis Mumford’s and Frank Wright’s ideas of the habitable metropolis. In this chapter, the analysis runs in two directions: 1. establishing the tropology of writing the modern city realized in walking within the urban representations; 2. comparing the chronotope of these representations in the tropology established as common for two novels. These novels are set in the two metropolises under scrutiny and are the closest to each other in the examined timeframe – *Our Mutual Friend* and *Manhattan Transfer*.

In their walking in the city and inhabiting urban spaces delineated by their movements, the city dwellers of Dickens's London and Dos Passos's New York follow a certain chronotope, which contains the projection of their daily activities (*la vie quotidienne*). The deciphering of daily life based on a tropological analysis aims to examine the deeper structure of the represented metropolises, which is expressed in the unconscious of the urban defined by Lefebvre in *Writings on Cities*:

Yes, the city can be read because it writes, because it was writing. However, it is not enough to examine this without recourse to context. To write on this writing or language, to elaborate the metalanguage of the city is not to know the city and the urban. The context, what is below the text to decipher (daily life, immediate relations, the unconscious of the urban, what is little said and of which even less is written), hides itself in the inhabited spaces. (108)

Lefebvre is not alone in seeing the city as a text that can be continuously re-inscribed. Augoyard and de Certeau, notably among many others, have explored daily life as acts of continual rewritings into the palimpsest of the city. They both see these acts realized in walking. Augoyard views it as *reading-writing* (25), which presupposes a “walking rhetoric” (26) capable of explaining city dwellers' movements in city space. De Certeau insists on the impossibility of validating what he calls “a turn of phrase,” which is “accidental and illegitimate” (*The Practice of Everyday Life* 100). It is the context that is essential for the correct reading of these writings (Lefebvre, *Writings on Cities* 108), investing them with legitimation. This context is the city environment, and more precisely the places that city dwellers move to as well as the spaces that they move in on their trajectories to these places – the urban topoi, contained in Heidegger's concept of *dasein* (being there), belonging in/to the city.

The spatial extrapolation of these topoi into the lifetimes of the fictional city dwellers forms the subject of this chapter. Augoyard's ideas of the inhabitant's figures of walking and of appropriating urban space (23-115) will be applied to city walks as part of reconstructing a common urban chronotope in the first part of the analysis. These walks are contained in the meaningful choice city inhabitants make of using certain city routes and of inhabiting certain spaces at the expense of others, which allows

for the exploration of the tropological nature of the chronotope used by the two writers.

The second part of the analysis will allow for comparison between the representations of the two cities, based not on the city inhabitants' trajectories while walking, but on represented elements of city places with their appertaining spaces (intimate spaces such as houses, etc), thus establishing the spatial tropes contained within each of the representations as well as in the correlation between them.

### 5.1 Troping London and New York: Walking Rhetoric of Contagion

Some of the characteristics of a possible urban chronotope in Dickens are outlined in Elena Gomel's essay “Part of the Dreadful Thing: The Urban Chronotope of Bleak House” (2011) where she speaks, as I have done in the preceding chapters, of Dickens's adaptation of it to his “dichotomously divided urban space” (304-5). Vertically, it is of the rich and the poor while its other aspect is what she calls “a maze, network, or ring of contagion” (305) that unites the city dwellers regardless of their social status on a horizontal level. The represented urban space, thus structured, produces two types of urban involvement – that of “the reformer and of the flâneur” (Gomel 305). These two aspects are not necessarily interdependent. The first one is related to Dickens's Victorian sensibility and the reformation of the city inhabitants, which is realized within the family and the self – usually the wife reforming the husband, the daughter – the father. Dos Passos offers a leftist stance in societal reformation through a reformation without – external to the city inhabitant, realized in calls from the street to the passers-by (Chapter 2), otherwise showing the individual as incapable of being reformed. The second aspect is connected either to the pure enjoyment of walking the streets of the Modern City or to an urban activity related to the social practice of the city dweller on a certain business in the city involving walking there.

In his discussion of appropriation of space Augoyard sees the markings, momentarily fixed upon space, resulting from the process of walking as insignificant due to a different itinerary of the city inhabitant appropriating other spaces in a succession of

street walks (16). Therein lies the difference between lived time in the physical construct of the city and the appropriation of space in its literary representation. When realized within the chronotope of the represented city, it is always pertinent and leads to a mental reconstruction of the meaningfulness of these markings taking place within the space of the imagined metropolis, but also within the mind of each reader of this representation, thus bearing a dual signification. Another interesting question raised by Augoyard is the depletion of the appropriable – what can be appropriated in space. If we apply this idea to represented spaces in a city novel, we will see that the saturation mode (16) he speaks of as inherent in place, has a much more meaningful function in an imagined city in literature. In this case, the appropriable will vary greatly for the different city dwellers regardless of the order in which they pass through the space in question. We must, therefore, make up our minds about the significance it has by what is in the urban text as a system of signs external to the reader [il n’y a pas de hors-texte] (Derrida, *Of Grammatology* 158). What lies without, therefore, is a system of rhetoric figures in a dynamic correlation with what is within, stemming from articulation gaps in walking, a practice of swerving (*de l’écart*) (Augoyard 77).

In order to continue with an examination of the tropological chronotope in the two metropolises, I will focus on the second part of the division of urban space, the first part having been examined in the preceding chapters, and namely – the horizontal level of “contagion” (contact). It is effectuated between the residents of the metropolis in Dickens and Dos Passos in their writing the city as a text, realized in its tempo-spatial mapping and manifested in the city inhabitants’ exploring the streets. In so doing, they inscribe in it their trajectories replete with interactions with other city inhabitants, creating a glowing cognitive map of everyday city routes in a walking rhetoric of “qualified space” (Augoyard 79). The cognitive map itself is based on similarities to oral expression being likewise fluid, realized in digression, forgetfulness and lingering over details, containing refusals and rejections versus acceptance and compliance. The aim of the analysis is also to investigate the city-induced deeper structure of banishment and dispossession leading to the “loss of self and home” raising the question about the actual appropriation and habitation of city

space that Augoyard speaks of in *Step by Step*, which is affirmed through every-day activities and walking (7).

As Augoyard claims, walking is not just related to reading, but rather to *reading-writing* (25) involving simultaneously degrees of submission and of action sometimes involving the participation of other parties, contained in the points of contact between the two compared imagined practices (*contagion*). The walking rhetoric of the city inhabitants is to be viewed in compliance with Augoyard’s ideas of correlation and style:

Let us speak, rather, of a walking rhetoric. It would be the translation of both the organization of the styles proper to each inhabitant and the correlations among these styles within a shared space. If daily walks are a form of expression—and only rhetorical analysis can confirm this—one must patiently note down the figures of this rhetoric and the kinds of combination of which they are composed. (26)

The figures to be established in the examined passages from both writers’ representations are thus figures of spatiotemporal expression. The examined figures applied to this analysis are the ones developed by Augoyard in his discussion of “inhabitant rhetoric” and “figures of walking” (23-76) and are the following basic types: *elementary*, *polysemous*, *combinatory* and *fundamental*.

The *elementary* figures address elementary walks and comprise the following subtypes: *exclusion*, *paratopism* and *peritopism*. *Exclusion* is present when the inhabitant is ignorant of spatial totalities and excludes without refusing. *Paratopism* is an ambulatory movement that consciously substitutes one path for another. *Peritopism* is related to *paratopism*, deriving from *periphrasis*. It is related to synonymy in the usage of alternative routes.

The *polysemous* figures are based on complex walks – one site or route walked through in various ways. They include the following subtypes: *ambivalence*, *staggered polysemy*, *bifurcation*, and *metathesis of quality*. *Ambivalence* refers to the same walk traversed differently by one or more walkers. *Staggered polysemy* addresses passages where the city inhabitants have a variety of choices as to how to pass through by establishing contact with the others or not, by experiencing fear or not, etc. *Bifurcation* is



equivocality in walking – always choosing one way or another at a two-way road, etc. The *metathesis of quality* is difference in one's everyday chronological cycle – *deferred polysemy*.

The *combinatory* figures can be subdivided into *redundancy* and *symmetry*. *Redundancy* contains the following variants: *metabole* – repeating the same walk, thus attributing value to the walked space and *anaphora* – based on convergence and centering, centripetal dynamics symbolic in nature. *Symmetry*, based on difference and congruency presiding over all alternations of city inhabitants' trips, has as variants *dissymmetry* and *asymmetry*.

The *fundamental* figures, as the term suggests, are the most important in walking rhetoric and include *synecdoche* and *asyndeton*. They have the role of articulating among themselves the *elementary* figures, and thus have the nature of meta-figures intervening at the level of connections and acts of relations.

*Synecdoche* as a fundamental figure is not just a substitution of one term for another, but is based on “a competitive play of significations” (63) and depends on context and expressive intention. It may function as an explanation of elementary figures, but reveals its true force in combinatory figures suggesting meaningful correlations.

*Asyndeton* is complementary to *synecdoche* in that it is a “figure by which one suppresses conjunctions” (67). It is the second key to the process of organizing one's walks and is related to silences, suspended intonations, thus skipping concrete spatial continuities (67). Walking can be marked by a *prolonged asyndeton* (67), thus creating the possibility for *synecdoche*: for example, synecdochic walks marked by privileged use of the part over the whole render the whole appropriable via the part by means of spatial ellipsis (*asyndeton*).

A number of city walks from Dickens and Dos Passos's works will be examined in order to make a comparative analysis of their use of walking rhetoric with the realization that the bulk of representations of the city produced by both writers might only be exhausted in a much larger study. The analysis-at-hand, however, aims to elicit walks that are representative of the specific tropes employed by them and so be conclusive in its findings as regards the walking practices of the urban dwellers of the two represented metropolises.

The walking practices of Dickens's inveterate walkers are, perhaps best summarized in the opening scene of *The Old Curiosity Shop* where the omniscient narrator takes an atmospheric nocturnal city walk himself and provides the rationale behind his preferred mode of walking:

I have fallen insensibly into this habit, both because it favours my infirmity and because it affords me greater opportunity of speculating on the characters and occupations of those who fill the streets. The glare and hurry of broad noon are not adapted to idle pursuits like mine; a glimpse of passing faces caught by the light of a street lamp or a shop window is often better for my purpose than their full revelation in the daylight, and, if I must add the truth, night is kinder in this respect than day, which too often destroys an air-built castle. (3)

As the passage indicates, different aspects of conscious avoidance are included in the walks outlined by the narrator of the story, a city inhabitant himself. As discussed in Chapter 1 of this work, Dickensian London is largely rendered in shades of the dark, bright light – the glare of sunshine or lamps being persistently shunned. An example of this type of avoidance is Sike's fleeing from the glare of the streetlamps following Nancy's murder or his dreading the sight of the gory details of the murder the next morning, exposed by sunshine (*OT* 421, 496). Another example is Fagin's final exposure to the glare of the living light of the court, whose walls and ceiling are likened to a firmament (*OT* 496) allowing for heavenly justice to be exercised in the earthly city (Chapter 1).

These precautions towards light are synthesized in the passage above of the walker who refuses to commit himself to judgments of street space based on clear visibility. The passage also demonstrates an immanent feature of Dickens's city streets walker – the desire to establish contact (*contagion*) either directly with the other walkers on the street, or indirectly by reconstructing them, in this example, by the synecdochic representation of their faces of which we see fleeting glimpses, being illuminated by the streetlamps in passing. The “air-built castle” that he speaks of is a result of *prolonged asyndeton*, which as a master-trope with Dickens, renders the walkers on the streets of London highly imagined. It is viewed as part of the world of dark shadows and hidden secrets pervasive in Dickens's representations of the metropolis.



Dickens builds up on the idea of fragmentariness as an inherent feature of the big city reconstructed by other city inhabitants, thus bringing in another trope – that of *exclusion*. This figure is revealed in the walking practices of immobile city dwellers interpreting an ever moving, walking metropolis synecdochically. It is represented by “incessant tread of feet wearing the rough stones smooth and glossy” (*OCS* 3). With the eyesight excluded, the listener to the steps of the walkers from the narrow ways has to employ amazing powers of discernment in differentiating the city inhabitants making the steps and feels forced to reconstruct their identity exclusively on the grounds of what is being heard (3).

Here the footsteps of the walkers on the streets recreate an auditory cognitive map of the city in those who for various reasons cannot participate actively in city walking. This map, as Dickens suggests, is invariably confusing. The ability of the listeners of making a correct observation is severely impeded by the exclusion of the other senses, thus reconstructing a myriad of *invisible* cities of London. Unlike Italo Calvino’s portrayal of highly imagined urban spaces in his *Invisible Cities*, they remain largely unseen, and while still enshrouded in mythological correlations of memory, signs and desire, cannot be understood because of the operation of the trope of exclusion as a fundamental manner of imagining the city.

In order to differentiate between the tropicity inherent in the masculine and feminine spatialization of city walks in London, I shall examine the walking practices of four female inhabitants: Nancy (*OT*), Edith Granger (*DS*), Miss Wade (*LD*) and Bella Wilfer (*OMF*). The choice of these city dwellers classifies them as occupying different social strata and aims to establish further distinctions in their walking practices based both on the differences between them as well as on the difference from men’s walking practices.

This analysis concerns four women, the first three of whom can be considered dissenting from “an idealized image of the domestic woman” (Ayres 113). By contrast, Bella can be considered Dickens’s first portrayal of a truly modern woman as she both descends and dissents from the sustained image of the *angelic daughter* built up in previous novels. Her genuine modernity is expressed in the fact that she renounces the *conspicuous unconsumption* of female city

inhabitants unlike Amy Dorrit, Florence Dombey, Dora Spenlow and Agnes Wickfield in their premarital years (Chapter 3), who are of her age. The analysis-at-hand aims to establish how these women appropriate the space of city walks and whether their confirmed dissenting from Dickensian stereotypes affects their walking practices as regards the urban assertion of the modern woman.

An experienced female city walker, Nancy (*OT*) renders her walks often colored by the trope of *ambivalence*. In spite of her habitual taking to the streets of London alone on missions often marked by her desire to single-handedly rectify a wrong, Dickens insists on this habit of hers being qualified by timidity, “consequent upon walking along the streets alone and unprotected” (112). Her movements on the streets have feline characteristics: furtive and cautious, avoiding contact and when she gets to the police office to enquire after Oliver Twist, she goes by the back way, tapping softly with a key on one of the cell-doors (112). Emboldened by having reached the object of her walk successfully, she interrogates a police officer, pretending to be Oliver’s sister (the signification of this pretense discussed in Chapter 3). After learning about Oliver’s current whereabouts, her “faltering walk” switches into a “swift run” (114). This transformation introduces another trope to this discussion – *incidental*ity, deriving from the tropes discussed so far – the capacity of a walk of changing its purpose due to an incidental occurrence. Of course, this alteration to the initial purpose of the walk is made possible after the initial purpose has been achieved, but with an unsatisfactory result. *Incidental*ity is thus still subordinate to purpose, effectively dominating a good-natured fallen woman’s walks in Dickensian London, which are governed by her oscillation between two phallic centers – those of Sikes and Oliver.

The changed destination of the walk – another house – Fagin’s den in Saffron Hill is effectuated in a *peritopical* manner with Nancy choosing “the most devious and complicated route she could think of, to the domicile of the Jew” (114), the route standing in a binary opposition to the one she would have chosen under less extreme circumstances. The complicated, seemingly arbitrary trajectories that Nancy traces in London, therefore, are tropically determined by her clandestine usage of street spaces. They are performed

in accordance with de Certeau's and Augoyard's ideas of close correspondence between walking and talking (Chapter 4). These walking patterns can be considered expressive of her talking style as well, characterized alternatively by interruptions, hesitations, ellipsis and detours finding the truth inexpressible, as well as by firm affirmations, when arguing with a weaker representative of a phallic center [Fagin] (*OT* 182).

Another walk of Nancy's to the hotel where Rose Maylie, her antipode in various ways (including wealth), is staying, reveals a similar pattern, based on a combination of spatial tropes, which is characterized by a preference for the falling night and running rather than walking:

Many of the shops were already closing in the back lanes and avenues through which she tracked her way, in making from Spitalfields towards the West-End of London. The clock struck ten, increasing her impatience. She tore along the narrow pavement: elbowing the passengers from side to side; and darting almost under the horses' heads, crossed crowded streets, where clusters of persons were eagerly watching their opportunity to do the like. 'The woman is mad!' said the people, turning to look after her as she rushed away. When she reached the more wealthy quarter of the town, the streets were comparatively deserted; and here her headlong progress excited a still greater curiosity in the stragglers whom she hurried past. Some quickened their pace behind, as though to see whither she was hastening at such an unusual rate; and a few made head upon her, and looked back, surprised at her undiminished speed; but they fell off one by one; and when she neared her place of destination, she was alone. It was a family hotel in a quiet but handsome street near Hyde Park. As the brilliant light of the lamp which burnt before its door, guided her to the spot, the clock struck eleven. She had loitered for a few paces as though irresolute, and making up her mind to advance; but the sound determined her, and she stepped into the hall. (367)

As revealed in the passage, this walk of Nancy's is also marked by a purpose connected to the irreconcilable conflict between the two phallic centers – Sikes's and Oliver's. Nancy's walk has metamorphosed into running about the city, not unlike Florence's before she meets Mrs Brown (Chapter 3). It is timed like the activities of most Dickens's city inhabitants and the chronology of the actions is usually measured by the tolling of the bell of St. Paul's Cathedral; here it slightly exceeds an hour. Nancy's purposeful slaloming along the streets could hardly be termed *flâneurism*, but is rather based on sequences of modified

walking, thus producing feminized segments of street space. It is determined by her contradicting desires to enter the world of city shadows, waiting for dusk to fall, and at the same time trying to reach her destination – Rose Maylie's hotel as fast as possible.

It can be observed that there are four clear segments in this walk (run) from Spitalfields to Hyde Part at the West End of London. The first one is with Nancy moving through avenues and back lanes where she walks fast, but is not running. This part of the walk is marked by *paratopism* as she consciously chooses street segments where her movements are more likely to remain unobserved. The second section comprises her traversing the poor neighborhoods, the clock striking ten to mark its beginning. Here she throws caution to the winds and switches into dashing and running mode due to two factors: her being pressed for time and the fact that the streets swarm with city inhabitants like her. She senses correctly that they would not mind too much being roughed up by her pummeling and elbowing them as she passes by them. This part of her walk is marked by *simultaneous ambivalence* as they are walking the street at the same time as her, but in a very different way, their advancement being slowed down by the congestion of other people. Here Nancy not only takes advantage of the apathy of the street crowds, dashing over to the other side of streets, but she takes the right of way of horse carriages and risks her life. As purpose, which with her is identical with obsession, dictates her that she needs to reach the hotel as fast as possible, she enters the third section of her way in the tropes of an enhanced *simultaneous ambivalence* and *staggered polysemy*. The deserted streets of the richer parts of the city, closer to Hyde Park would suggest a more leisurely way of traversing them par excellence, which is exactly what the other participants in walking there are doing. Her hurried passing through this section turns into a comic running contest where the stately walkers race her in an attempt to measure her actual speed for the fun of the exercise, all invariably failing to keep up with her pace.

The streets thus contain the dual possibility of being traversed – by solemn and stately walking due to identification with the wealthy part of the city, and with the objectively rendered option of running through them as they offer more free spaces. The former and the latter stand at variance, not only of one excluding the other

based on speed, but also of the first interdicting the second on the grounds of identification. Nancy's rushing through this part of the walk is, therefore, an act of disavowal, stemming from an objective hindrance in her identifying with this part of the city. The fact that she eschews identification with the symbolism of wealthy London here does not mean that she does not identify with this part of the city in an inverted sort of way. She consciously refuses semblance with the wealthy, thus identifying with the street urchins who would do the same oblivious to the more exquisite, higher space that these streets impose. The fourth and final part of the walk is marked by *metabole* as she makes consecutive repetitive movements around her place of destination – the entrance to the rich hotel well aware of the illegitimacy of her being there due to the lack of true identification with this place of wealth. The prompter to decisive action is again the clock, which strikes eleven.

Nancy's walking practices, transmogrified into dashing along the city streets, therefore, can be explained with a larger sense of dissent from identification with the image of the affluent London society. They are exercised in purposeful movements in the city occasioned by the oscillations between two phallic centers, or simply by the streets themselves as an unpleasant reminder of her work place, being a prostitute.

I continue my analysis of women's walking practices with Edith Granger (*DS*), who is a different type of walker. She is a modern woman who prostitutes herself in marrying for money – Mr. Dombey for whom, according to her own words, she is seen “at the auction” (419), and bought as a used commodity. As far as walking practices in the city go, Edith sitting in the house of Dombey surrounded by opulence is the reflection in a house mirror of Nancy walking in the street outside. This striking identification is made obvious in a revealing conversation with her morally corrupt mother during which Edith is reminiscing the streets as her former life of a prostitute, who moves to inhabiting rich houses by marriage:

“What are you?” “I have put the question to myself,” said Edith, ashy pale, and pointing to the window, “more than once when I have been sitting there, and something in the faded likeness of my sex has wandered past outside; and God knows I have met with my reply.” (457)

Examples from the novel show Edith's street walks rendered entirely through the trope of *prolonged asyndeton*, thus strictly belonging in the realm of the imagination where they function as a fifth sense. We must admit that Dickens ensures that this sense is sufficiently honed so we are able to reconstruct the missing past and relate it to the present. It is a procedure significantly more facilitated than interpreting the myriads of steps of city walkers by city dwellers with impaired eyesight (*OCS*). While Edith's walks are never openly shown, her strolls to the Warwick Castle (413) as modern bourgeois practice aiming at the appropriation of a medieval past that was never hers are described in detail. By contrast, when Mr. Dombey asks for her in the house, she is often nowhere to be seen (407), and on an occasion, turns out to have been accosted by a beggar on the street outside only to be saved by Carker. Edith's yearning for the street is revealed in the indifference she feels for “the dead sea of mahogany on which fruit dishes and decanters lay at anchor” (453) as well as her disregard for the innumerable expensive presents from Mr. Dombey (455) or even her own shopping (455). Her predicament is made eloquent by her insistent sitting by an open window, looking into the street (454, 456) until the lively space of street reclaims her, which coincides with her divorcement from the dead house of Dombey.

Another interesting case of walking practices by female city inhabitants is Miss Wade (*LD*), who is suspected by many a modern critic to have established a lesbian relationship with Harriet (Tattycoram). She is a true dissenter from domestic ideology, being a spinster and man-hater. A walk of hers to be examined is seen through the perceptions of Arthur Glennam in flâneur mode. As her walks are also largely based on *asyndeton*, we are to learn about them through the others – Tattycoram telling Mr. Meagle where she has met her – near the church (211), etc. Their reclusive and solitary character is also contained in the dark house where she lives (346), acting as extending dark spaces, which are to be appropriated by her:

When he rounded the dark corner, they were walking along the terrace towards a figure which was coming towards them. If he had seen it by itself, under such conditions of gas-lamp, mist, and distance, he might not have known it at first sight, but with the figure of the girl to prompt him, he at once recognised Miss Wade. (561)

The place of the meeting is Dickens's beloved Adelfi (prominent in *David Copperfield*), where there is a terrace overlooking the river and which muffles the deadening sound of the adjacent thoroughfare. Miss Wade's movements around the city remain largely rendered through third parties who have the right to occupy presentable street spaces simply because they either are phallic centers or are perceived as orbiting a phallic center. Walking space here is filled with the altercation between the courteous man (Mr. Meagles) accompanied by the girl (Harriet) and the obstinate spinster (Miss Wade). Her dark walks mainly depicted by means of *asyndeton* – what is not shown but is implied, are revelatory of the centrifugal forces at work with her, which are also instrumental in producing spaces filled with self-chosen solitude. Dickensian London, being a place where the streets are masculinized as spaces, female city inhabitants like Nancy are active participants in street movements due to the fact that she purposefully scurries the streets drawing a cognitive map of oscillations between two or more phallic centers. By contrast, Edith's secretive explorations of street space are related to the impropriety of such an activity in a woman, the phallic center of whom, Mr. Dombey, expects to see as his wife at his house in orbit of him. This house for her becomes a prison, the streets symbolizing liberation from the imprisonment of the Dickensian bleak house.

The distance from a phallic center in Miss Wade renders her walks enshrouded in obscurity with the point of contagion established by the man. While discoursing with him in the examined walk, she holds her ground, thus offering an emancipated counterpoint of feminized walking space, rendering it heterogeneous at the point of contact. After they part their ways, she walks away slowly unlike Nancy, and we may thus reconstruct in her a pattern of a confident walker with a *penchant* for the more obscure city streets.

I finish my examination of women's walks with Bella Wilfer (*OMF*). While discussing dissenting women in Dickens, both Michael Slater (255-7) and Brenda Ayres (79) consider her one of Dickens' more fully realized female characters, given her larger narrative space and development of character. From the point of view of consumption, Bella refuses to be property and immerses herself in "another business proposition: "she will marry well, acquiring rather than being wealth" (Schor 179).

Bella rejects the tactics of *conspicuous unconsumption* (Chapter 3) and embraces, if not conspicuous, at least overt consumption through a professed realization of feminine value as well as money: "It's not that I care for money to keep as money, but I do care so much for what it will buy" (339). Money is thus perceived in the modern sense as "a shorthand notation of other commodities" (Schwarzbach 200). It is this awareness of the correlation between the two that makes Bella an interesting, more modernist case study, anticipating Scarlet O'Hara in *Gone with the Wind* (1937) in her open avowal of marriage for money as the solution to a girl's financial problems: "to get money, I must marry money" (340). Despite the arguably non-modernist irony of marrying John Harmon for love, which coincides with money, his being financially her superior, she is ultimately marrying the man who proves the importance of being earnest (Wilde, *The Importance of Being Earnest*). This fascinating play of a pre-modernist feminine sensibility, individualist and capitalist (Hvattum and Hermansen 44), renders her case in city walking practices highly interesting in determining a true modern woman's appropriation of street space.

Bella, unlike Edith, who prefers the strolls into the countryside in the vicinity of the city, can be seen as liberated enough to use a chariot getting around London unchaperoned (333). Moreover, she finds the streets of the metropolis safe enough to be walked unaccompanied: "I shall not require the carriage at night," said Bella. "I shall walk back" (479). The next walk reveals Bella as a confident city streets walker, who even though exhibiting patterns of unnatural hurrying (Nancy-like), slackens her pace and is shown to be moving in street space in a true flâneuse mode, her observations perceived as complementing those of the omniscient narrator. Even though her walk is purposeful, she takes her time, like male inhabitants do in Dickens's representations of London and we are led to believe that she sees the city in almost the same way as the narrator:

THE CITY LOOKED unpromising enough, as Bella made her way along its gritty streets. Most of its money-mills were slackening sail, or had left off grinding for the day. The master-millers had already departed, and the journeymen were departing. There was a jaded aspect on the business lanes and courts, and the very pavements had a weary



appearance, confused by the tread of a million of feet. [...] If Bella thought, as she glanced at the mighty Bank, how agreeable it would be to have an hour's gardening there, with a bright copper shovel, among the money, still she was not in an avaricious vein. (639)

Here we are in the realm of *synecdoche* manifested in the fact that the signs of the objects around – buildings, streets and courtyards stand for a general sense of weariness, made explicit by the omniscient narrator. There is an overall jadedness of the streets caused by the tread of a million of feet invoking Augoyard's idea of saturation (16), which creates commodified spaces in the streets and attributes value to the objects contained in them. The signification of Bella's walk in the meaningfulness of her identification with places of money and consumption expresses Bella's wish for belonging to the mercantile world of high consumption of commodities despite Dickens's assurance that she "is not in an avaricious vein" (639). An expanded *synecdochic* usage of street space reveals Bella preferring this part of the city, which stands for the potential extrapolations of moneymaking in the dust heaps, hence her desire for an "hour's gardening" there (639). Her visit to the mercantile part of the city combines business and pleasure in a similar manner to that of male city inhabitants: "Going for an evening walk, sir?" "Partly for a walk, and partly for—on business" (362). Thus, she is the first woman in Dickens who copies male waking practices in combining a business and a leisurely aim of the walk, but inverts them. The main difference lies in the content of these two parts – her business is to see her father, thus associate herself with a phallic center, which she can be seen literally orbiting: "Bella was obliged to walk round him in ecstatic admiration ... before she could draw her arm through his, and ... squeeze it" (336). The pleasure part of the walk is to be sought in the synecdochically represented symbols of money and wealth of the industrial city.

As a user of city walking space, Bella dissents from the walking practices of Dickens's *angelic daughters* who share their fear of the street as space of masculine domination with good-hearted fallen women such as Nancy (*OT*). Florence breaks into running before she meets Walter (*DS* 80). Amy Dorrit goes further in admitting that she feels safe only within the walls of the Marshalsea prison where she is in close orbit of her father, brother and uncle (*LD*

223). Nancy ventures the streets only because of the strong influence of two phallic centers, oscillates between them and thus enjoys a larger use of street space, but switches into a running mode in order to be able to complete her errands faster, afraid of being there alone for long. Edith, who is a combination of Nancy and Florence, experiences a longing for the street after convincing herself of the emotional unsustainability of the upgrade of the house of Dombey. Miss Wade belongs to neither category and due to her distance from a phallic center, she has been consigned to obscure city walks. Among these female city dwellers, Bella is the only one who truly enjoys walking in the city, "tripping along the streets" (702).

By contrast, men's appropriation of street space in Dickensian London has the characteristics of experiencing secure space, a natural extension of the house regardless of their social status. In order to make a relevant analysis of their walking practices, I have chosen male city inhabitants at about the same age as the girls that have been examined.

The next walk presents Christopher Nubbles (*OCS*) aka Kit, who sets out in search of work – holding horses for gentlemen traversing the big thoroughfares on horseback. The purpose of the walk triggers a number of tropes, which form a correlation to the completion of his mission. The task that the young city inhabitant sets himself is rather vague as to which thoroughfares to visit, but he combines this precarious business purpose with a leisurely objective born out of curiosity. He decides to revisit the "Old Curiosity Shop," thus bringing out an inherent trait of most Dickensian male walks – their duality, creating a heterogeneous walking space (Augoyard 156). While in reality the functional operations of anyone's city walk may never become known to the other walkers, Dickens's omniscient narrator allows us to see the creation of the dual spatiality of walks. As the business idea is rather indefinite as to location – anywhere (105), the gravitational pull of the house, former home to Nell Trent and her gambling grandfather, gains the upper hand in a figure of *false bifurcation* where the leisurely part of the walk has a higher value than its business counterpart does.

Once the first part of the walk has been accomplished, he finds the house growing wild with indigenous street life – urchins

sleeping on its doorsteps, and its windows partially broken. It becomes a bleak symbol of “cold desolation” (105), a *synecdochic* representation of the alienation innate to the industrial city where small shop owners were in the process of losing their businesses. With the city’s intimate spaces destroyed, it serves as a *metabole* of a numerous repetitive walks that Kit has undertaken to it. As the house has become its very opposite – a *qualitative metathesis* (antithesis) of what it was for him, the configuration of the three mentioned figures qualifies the walk to be taken in an accrued sense of despair. It resounds meaningfully with its second part – seeming *redundancy* based on the repetitive traversing of a thoroughfare and its appertaining tributaries:

Kit walked about, now with quick step and now with slow; now lingering as some rider slackened his horse’s pace and looked about him; and now darting at full speed up a bye-street as he caught a glimpse of some distant horseman going lazily up the shady side of the road, and promising to stop, at every door. But on they all went, one after another, and there was riot a penny stirring. “I wonder,” thought the boy, “if one of these gentlemen knew there was nothing in the cupboard at home, whether he’d stop on purpose, and make believe that he wanted to call somewhere, that I might earn a trifle?” (105-6)

This *redundancy*, however, also turns to be false as Kit’s desperate wish for this job is miraculously gratified just when he is about to admit defeat, *contagion* being established to a well-intentioned gentleman who takes pity on him and gives him the job (107).

Another walk from the walking practice of a moneylender – Fledgeby (*OMF*), 23 years of age, aka Fascination Fledgeby, is indicative of the fact that men from all occupations feel completely comfortable in different street spaces (291). Fledgeby’s walk exhibits the same features of a *metabole* of *false redundancy* as Kit’s in that he is able to establish contact with the person he seeks. The house in the scene serves as a reversed personification of a city dweller in the process of getting its animate features transferred from an inhabitant and his losing them in the exchange (Chapter 1), which is expressed in his vengeful pulling at the house door-bell, likened to a human nose. Fledgeby’s walk is centripetal and is in the opposite direction to everyone else’s. His movement from big thoroughfares to small streets does not exhibit any *ambivalence*

except in his moving towards the city.

Another mixed gender walk illustrates the masculine domination in walking space in Dickens, not only in the cases when women are usually seen as pulled by the gravitation of phallic centers, but also in cases when this walking space is shared by both sexes: “but it’s not in the way, Charley.” “Yes it is,” ... “It’s in my way, and my way is yours” (*OMF* 418-9). In this walk, Charley meets his sister, Lizzie. The proposed walk is marked by *paratopism* – avoiding the main streets due to the high level of noise there, the alternative route occasioned by the female presence in walking space. Her brother offers the walk, but it turns out to be compulsory for her, as his way is hers.

As these examples have shown, male inhabitants’ walks in the city, like their speech patterns (Chapter 2), are usually marked by a *false redundancy* after which contact is established. They more often than not exhibit a dual character – combining business and pleasure, and usually both aims are satisfied. By contrast, female inhabitants’ walks are significantly more tropical, the master trope being *asyndeton* representing avoidance of masculinized mainstream walking patterns. The business part of the walk is usually the *paratopic* movement towards a phallic center while the pleasure part is increasingly made prominent from earlier to later representations of the city, almost completely absent in the earlier ones where pleasure is ousted by fear.

I continue my analysis with an assortment of walks from Dos Passos’s urban representations in which both male and female city inhabitants will be examined. Just like Dickens’s, Dos Passos’s imagined city features a considerable number of city inhabitants walking, so a number of walks from his urban representations can be taken and juxtaposed to the ones already discussed in Dickens, seeking to determine the evolution of walking practices within the Modern City. I begin my analysis of Dos Passos’s city walks with a Jewish man who shaves his beard because of the accumulated effects of signs of consumption in the space of the walk, culminating in the crystalized version of the face of the successful New York inhabitant:

A small bearded bandylegged man in a derby hat walked up Allen Street, up sunstriped tunnel hung with skyblue and smoked salmon and mustardyellow quilts, littered with second hand gingerbread-colored

furniture. He walked with his cold hands clasped over the tails of his frockcoat, picking his way among packing boxes and scuttling children. He kept gnawing his lips and clasping and unclasping his hands. He walked without hearing the yells of the children or the annihilating clatter of the L trains overhead or smelling the rancid sweet huddled smell of packed tenements. (MT 9)

We track this Manhattan inhabitant's movements in street space without knowing where he is going and can trace his reading the misery of the low-cost commodities of poor city residents. His walk is marked by two major tropes – *exclusion* as he shuts out his olfactory and auditory receptors while trying to concentrate on deciphering the visual signs of poor tenants' consumption. His nervous reaction to the bombardment of squalidness is contained in his clasping and unclasping his hands as he walks as if trying to get hold of the missing master sign, which presents itself by another trope – *incidental* when he reaches a drugstore adorned with the clean-shaven face of King Gillette who stares back at him with "dollarpride eyes" (9). The new nickelbright safety razor stands for progress, which is related to the looks of the successful man's face. Reading the signs correctly, therefore, results in renouncing traditional religious looks for the ones of the smooth high-browed, but otherwise, expressionless face of the man with money in the bank. As this walk shows, the inhabitants of the modernist American metropolis are in a daily collision with a system of signs while traversing street space, bringing to the fore one of Augoyard's fundamental tropes – *synecdoche*, also observed in Bella's walks. The purpose of the metropolitan inhabitants when walking, then, becomes to go out in order to explore this sign system and learn to read it, thus increasing their streetwisdom.

Another walk featuring *incidental* reveals an unknown city inhabitant who follows two girls in the city crowds, the girls being viewed as part of the sensory bombardment on the city walkers (MT 51). The effect is very strong in Dickens and even stronger in Dos Passos, here classifying both as eminent representatives of what Robert Alter terms "experiential realism" (the Introduction). The unknown man under the typical explosion of colors in an "arclight that spluttered pink and green-edged violet" (51) is perhaps one of the kidnappers imagined or real in the next scene with Ellen running in the park (Chapter 4). He is entirely in thrall of his acute

senses and his walk in the florid dystopian city with contorted contours (Manhattan) changes directions unpredictably. The girls are represented synecdochically by full lips, piercing eyes like the thrust of a knife. As a visual stimulus, their body parts prove to be irresistible. Unlike Dickens's city walks, neither this one, nor the one examined before, succeeds in establishing *contagion*. The city inhabitants are thus seen as belonging in walking space. The chaotic nature of the represented part of city walks, typically governed by *synecdoche*, stands for the impossibility of city dwellers to read the metropolis, illustrated at the very first trip into the city for the immigrant – the young Italian woman at L station, "non posso leggere" (MT 64). The walks themselves represent a meta-reading for the reader of the imagined city.

The next walk builds up on the Jewish man's in viewing the street as a system of signs with obstructed *contagion* presenting Jimmy Herf (MT), who rushes frantically into Broadway out of his mother's apartment obsessed by the idea that his sick mother needs chocolate creams:

Jimmy nodded wisely, slipped past the staring buttons of the doorman and out into Broadway full of clangor and footsteps and faces putting on shadowmasks when they slid out of the splotches of light from stores and arclamps. He walked fast uptown past the Ansonia. In the doorway lounged a blackbrowed man with a cigar in his mouth, maybe a kidnapper. But nice people live in the Ansonia like where we live[... ] one of em [sic] down! that's the worst of em, [sic] bing... there's another; the rollerskates are magic rollerskates, [...] up the brick walls of the houses, over the roofs, vaulting chimneys, up the Flatiron Building, shooting across the cables of Brooklyn Bridge. (69-70)

This very purposeful walk marked by *ambivalence* reveals a much more intense reliving of walking space with Dos Passos's city inhabitants. Images from external street reality mix and react with those from Jimmy's stream of consciousness, leading to a much thicker multilayered experience of the walk made possible by the multi-camera view (Chapter 4). The other participants in Jimmy's walk are typically represented as shadows and as parts of missing bodies rendered in footsteps and faces. Some of them are static while the others are in a hurry, just like him. His fast walking past the Ansonia hotel built in 1905 warps walking space, thus a facial trait becomes the only distinctive feature retained in

Jimmy's photographic mind in walking mode – the blackbrowed man with cigar in his mouth. In spite of the myriads of other city inhabitants on the streets, *contagion* cannot be established with any one of them, so Jimmy's consciousness, like Ellie's in the park, builds up the picture of the puzzle, supplying elements at random: the man in the lounge is linked to kidnappers, etc. Jimmy does not dwell on this built-up image even for a second and engages with the constantly changing picture of warped signs of stores, chinamen, etc., who are also in turn imputed the attribute of kidnappers. All criminal elements in New York are thus given a bodily form in the participants of Jimmy's walk until they take to climbing the highly symbolic skyscraper in Dos Passos – the Flatiron, moving across Brooklyn Bridge (Chapter 4). The kidnappers from Ellen's fantasmatic crossing of Central Park are thus transposed into Jimmy's more distinct vision of the city as a place of extreme alienness.

The failure to establish contact goes through Jimmy's reaching his objective – the drugstore from which he is to buy the chocolate creams to be snapped at by an indifferent blonde lady who sends him to pay at a cashier's desk. Having overcome this obstacle, he is confronted with another one – having to squeeze in a dollar through a tiny slot of a door to a gray-haired woman who seems to be contained in a small mammal house (70). His mission is rendered completely *redundant* and climaxes in the foiled contact of his finding his mother dead in her apartment.

Finally, crossing a park may also bring in the trope of *ambivalence* for a female city dweller – Ellen (*MT*) as indicated in the next walk in which bombardment from male gazing never stops and she is literally consumed in it:

When she crossed the curving automobile road her sharp French heels sank into the asphalt. Two sailors were sprawling on a bench in the sun; one of them popped his lips as she passed, she could feel their seagreedy eyes cling stickily to her neck, her thighs, her ankles. [...] Why hadn't she taken the L? She was looking in the black eyes of a young man in a straw hat who was drawing up a red Stutz roadster to the curb. His eyes twinkled in her, he jerked back his head smiling an upsidedown smile, pursing his lips so that they seemed to brush her cheek. He pulled the lever of the brake and opened the door with the other hand. She snapped her eyes away and walked on with her chin up. (115-6)

This walk through the park presents the female city inhabitant ensnared in a trap by the beauty of a place for recreation. This scene is a continuation from another one (Chapter 4) and renders the city dweller there a result of a combination or overlapping of *peritropism* and *paratropism* as Ellen's promenade in the park leaves a lot for interpretation. She has had a nightmarish experience in the park as a little girl (Chapter 4). Now as a grown-up woman, her not taking the L train and choosing the park could be interpreted as anticipation and willingness to experience the heterotopic space of the park once again and see what new sensations it will give her. She establishes eye contact with a male stranger in the park, but interrupts it immediately when she sees him eager to pursue the matter further, thus effectively stopping *contagion*.

The persistent sense of impossibility and facility of contact in Dos Passos and Dickens respectively, deserves attention. As demonstrated in a number of passages in the former, it is consciously prevented for city dwellers regardless of their sex by the higher intelligent organism of the modernist city. Men collide with an illegible system of signs on the street, its illegibility equaling failure to establish it, while women consciously avoid it. If it occurs, it is accidental – Ed Thatcher discussing fatherhood with Mr. Zucher (Chapter 2). It can be argued that women in *Manhattan Transfer* and in most passages from *USA* ensure that it never happens on the street. By contrast, in Dickens, contact on the street is usually established as a rule by male city inhabitants while women usually avoid it. If we recall Mumford's claim in *The City in History* that the city as a fixed residence (*container*) is antedated by the city as a meeting place (10) attracting people as a locus of experiencing spirituality, not just as a place of effecting trade, Dickens's modern London can be considered indulgent in gratifying this contact. Conversely, Dos Passos's metropolis, in rendering it impossible, marks a rupture not just in Modernity ushering in the Modernist City, but also in the entire history of the City as a human construct 5 000 years of age. Another major distinction arising from this one is the *true redundancy* of city walks in Dos Passos, contrasted with *false redundancy* in Dickens. Therefore, purpose in Dos Passos is almost never justified, which suggests that the true goal of these walks may rest elsewhere – not



in establishing contact, but in increasing the legibility of the city as a system of signs.

The logical question from analyzing *contagion* is the following: Was contact so hard to establish on New York streets in Dos Passos's times, rendering the city street such an inhospitable place? Alternatively, was it so easy to establish in the city streets of Dickens's times? The answer to both questions should be negative. Both cities were about 4 million – London and 2 million – New York in the two writers' epochs so in good faith both writers can be accused of literary exaggeration. Edmund Wilson, for instance, states the following about *Manhattan Transfer* and Dos Passos:

In *Manhattan Transfer*, it was not merely New York, but humanity that came off badly. Dos Passos in exposing the diseased organism, had the effect, though not, I believe the intention, of condemning the sufferers along with the disease; and even when he seemed to desire to make certain of his characters sympathetic, he had a way of putting them down. (142)

Here, it should be noted that Dos Passos believed that the sufferers were also the carriers of capitalism as a viral disease, which caused this bleak portrayal of humanity. Alfred Kazin, being closer to the epoch, is more precise in speaking of this problem of the City of Dos Passos in establishing the organic nature of the separation between the individual and society, which renders the city dweller a sort of a schizophrenic who simultaneously desires and rejects contact. According to him, "the mind has made its refusal, and the fraternity it seeks and denies in the same voice can never enter into it" (344).

The juxtaposition of urban walks from Dickens and Dos Passos has revealed walking spaces in the former to be masculinized with increasing female use of them (Lizzie Hexam, Bella Wilfur) in Dickens's later novels. Women's walks are much more tropical than men's and are usually connected to moving to a phallic center. City walking spaces are thus naturally appropriated much more often by men than women, women's practices often rendered through *asyndeton* (avoidance) reconstructing the missing whole. Female and male city inhabitants are able to establish contact in their walks. By contrast, the city inhabitants represented by the latter, move in a much more sensorially laden metropolis, very

often unable to read it. They are bombarded by these signs, the women also experiencing the disrobing powers of the male gaze. As a rule, contact is never established by women and very rarely established by men; the routes they take are also largely dependent on incident. This analysis has also shown the Modern City as maintaining an urban hypostasis of coldness based on a loss of organicity, much more prominent in Dos Passos's New York with residual reactive forces still present in Dickens's London.

## 5.2 The Urban Chronotope in *Our Mutual Friend* and *Manhattan Transfer*: Inhabitant Rhetoric of Appropriation

In his essay "London Calling: The Urban Chronotope of Romanticism" (2011), Walter Reed reviews the representations of London by writers from the period of Romanticism (Blake, Wordsworth, De Quincy) and claims that they can be explained by Bakhtin's idea of the chronotope. This idea was developed in the essay "Forms of Time and of the Chronotope in the Novel" (1975) and defined by Bakhtin in the following manner: "We will give the name chronotope (literally, 'time space') to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (84). Reed considers the application of the idea of the chronotope to the city very important as it allows seeing urban representations "in a usefully synoptic and generic way." He also gives the following arguments:

The chronotope helps us hear London calling, articulating a version of urban experience through imaginative writers of this period and persuasion with distinctive and distinguishable intonations, a type of urban utterance quite different from the ones we find in earlier Neo-classical representations or later Realist renderings of the city. ["London Calling: The Urban Chronotope of Romanticism"]

He, as stated by Bakhtin himself in his introduction of the term, also cautions against the co-existence of different chronotopes in the same epoch, or even in the same literary work, thus drawing our attention to their mutual inclusivity. Moreover, Michael Holquist in analyzing a short story by Gogol, goes even further, proving that all texts intrinsically contain a plurality of chronotopes based on the different perspective through which we look at time-space (140). As regards the representation of London under scrutiny,

this statement is also confirmed, most notably by David Wilkes's discussion of clashing chronotopes in "The Mudworm's Bower and Other Metropastoral Spaces: Novelization and Clashing Chronotopes in *Our Mutual Friend*" (2011), which explores the conflicting variations of time-space experienced by different city dwellers at identical places. Moreover, Bart Keunen in "The Plurality of Chronotopes in the Modernist City Novel: The Case of *Manhattan Transfer*" (2001) argues for the polychronotopical nature of modernist texts (425).

As city dwellers inhabit different spaces in Dickens's and Dos Passos's representations and appropriate them differently, we cannot but agree with Bachelard who sees the city as poetics of multiple *durées* coming together. We can also see the chronotope as friction of different temporalities in Bakhtin's definition of it as unity of time and place adapted to "temporalized place" – timed space or spaced time (e.g. the chronotope of the threshold and the staircase in Dostoyevsky) or as Jon May terms it, "a constellation of temporalities at a singular place" (190). Another useful view of the chronotope applied to cities, could be Lefebvre's idea of rhythmanalysis. Thus, he conceives of the city as being "diverse spaces affected by diverse times or rhythms" (*Rhythmanalysis: Space, Time and Everyday Life* 33). Related to the everyday, they reconstruct the rhythmic pattern of the city "linked to homogeneous time" (73).

The examples of the theoretical approaches above suggest a complexity of the matter with possible ramifications, which would render a chronotopic analysis inconclusive in its findings if it aims at the larger picture of the city. Instead of examining the chronotope of movement in street space or specific places (Chapters 4,5) as done by David Wilkes or suggested by Walter Reed, I propose examining the city inhabitants' movements within the time-space of the urban representation through their code of appropriation of specific urban spaces (Augoyard 79). This approach will allow me to review the urban chronotope in *Our Mutual Friend* and *Manhattan Transfer* as topical, returning to the classical view of the chronotope as a motif (Holquist 109) since its deeply symbolic and functional essence is crucial for the manner in which represented city inhabitants appropriate city spaces imbuing them with topicality. This analysis also incorporates the idea that

the chronotope can be transcultural and at the same time (trans) historical – a structure "not unique to particular points in time" (Holquist 111-3). As it proposes a pattern applicable to a large number of urban representations within different historical periods, it is particularly appropriate for this comparative analysis.

In view of the said above, a common motif for the city dwellers is to be established around which space-time is organized in cinematic sequences. The proposed analysis of the urban chronotope contains two focal points and their significance will be rendered through inhabitant rhetoric. In one, it examines the topical movement of the city inhabitant from the house as a *container* of intimate spaces. Its essence as topical time-space can be revealed through topoanalysis (Bachelard, *The Poetics of Space*) as the common beginnings of inhabiting the metropolis for residents born in London and New York. It significantly affects the trajectories inscribed in the city by the city dwellers in forming the chronotope "of the beginnings". Thus, key points in the analysis will be the most common beginnings in the two cities as well as the oscillations from them and they will be seen as indicative of experiencing time-space in the novel. The other point in the analysis is the chronotope of "the center of things" as a motif in both representations of the city in its role of a *goal* that city inhabitants pursue. As Yi Fu-Tuan convincingly argues, "goal is a temporal as well as spatial term" (124). It generates "historical time: the place is a goal in the future" (131). In his extended discussion of *time*, *space*, *goal* and *place*, this eminent American geographer reaches the conclusion that, "goal is also a place in space" (180). Similar to the *center* as a *goal*, I here argue that a *beginning* is not just a starting point in the city, but may as well be a *goal* in an *anaphoric* convergence for some city inhabitants in the examined two metropolises for whom the return to their city *beginnings* becomes a *goal*. Returning to pre-urban beginnings may also signify a *nemesis*. In either case, this goal becomes not only a symbolic place generating a chronotopic topical movement towards it, but is a concrete place – a pursuit of an idealized location or site with imagined contours of striking immediacy. Its actual habitation may prove the contrary to its idealization, as is the case with the narrator, Charles Arrowby, the protagonist from Iris Murdoch's *The Sea, the Sea* (1978). In his

complacent attitude to the others arising from his self-assumed intellectual superiority, he ignores his friends' often desperate pleas for contact. In vain pursuit of his intellectualism-blinkered impossible dreams of seclusion from the world, he has fled from London to run into his adolescent love – now a married woman in her 60s, in a remote village where he has moved to live. On the edge of a cliff, in his dream-curse house, these dreams are shattered against the breaking waves of the North Sea. The dream house – an escape from the tediousness of big city life, becomes the embodiment of his egocentricity and disregard for his nearest and dearest, culminating in a series of tragic events.

In view of the said above, these two focal points establish correlations based not only on the topicality, but also tropicality in the city inhabitants' movements from, towards and within them. This analysis is concerned with chronotopes reaching out to each other in an inter-topical anaphoric convergence and can be considered an attempt to rationalize what Augoyard calls "scattered pluralities of lived experience" (5) in the imagined city through inhabitant rhetoric.

The spatial dimensions of this type of rhetoric are defined by Augoyard as two basic types: *retentional* and *protentional* (130) or here called for short: tropes of *retention* and *protention*. The first can be summarized by the inhabitant's tendency to let himself/herself be led by space rather than transgress it. The second type is marked by telescoping topological succession of sites and failure to retain memories of dwelling, thus leaping from one site to another. A third type is also possible and it combines the two given so far: *eurythmic composition* (130). Other types may also exist, for example – *vicissitude* (130) – alternating spaces and sites, and consequently lived experience.

### 5.2.1 The Center of Things

Chronologically, as the narrative unfolds, both *Our Mutual Friend* and *Manhattan Transfer* introduce us to city spaces through the river – the Hudson and the Thames respectively. With the former, it is the centripetal motion towards the city center (center of things), exercised by Bud Korpenning from the ferry. With the latter, it is the river itself, which is the center of things (Smith 162), towards which all city inhabitants move, as shown in the

opening lines represented by Old Gaffer and his daughter Lizzie. Imprecise as the location appears to be, it is symbolic of what newcomers to Manhattan want to achieve during their stay in the American metropolis and where they go in search of an answer to the question why they have come to it. It is not, necessarily the most eventful place or places in this representation of Manhattan, nor is the question so easily answered. This symbolic place, however, is decisive in determining the manner in which they appropriate time-space, or inhabitant rhetoric. It can be internal – within the city dwellers, and external – changing their appearance or imagining the urban space in a different light.

Similarly, Dickens's city dwellers in *Our Mutual Friend*, are attracted to the center of things, as for them, it is the place of the most active transformations. Thus, representatives of both cities seek this symbolic place, as they want to make a change in their lives to impart signification to their being in the city. Again, in both cities, this change will favor some and disfavor others, the differences contained in a tropical correlation between city inhabitant and space within either city as well as between time-spaced trajectories in the two cities. In order to determine these correlations, I shall examine the relationship to this center in John Harmon, Eugene Wrayburn, Lizzie Hexam, Bella Wilfer and Gaffer Hexam and on the other side of the Atlantic, in Bud Korpenning, Jimmy Herf, and Ellen (Elaine) and shall juxtapose these results.

From the opening lines of this representation of London, Dickens invokes the semi-organic nature of its center:

IN THESE TIMES OF OURS, though concerning the exact year there is no need to be precise, a boat of dirty and disreputable appearance, with two figures in it, floated on the Thames, between Southwark bridge which is of iron, and London Bridge which is of stone, as an autumn evening was closing in. (1)

The manmade constructions of stone and iron sectioning off Gaffer and Lizzie's position on the river with the organic nature of the latter impart the semi-organic essence of the metropolis in *Our Mutual Friend* where the river is perceived as a cash-nexus and a place of regeneration (Schwarzbach 206). It is self-sufficient in providing the complete metropolitan experience in time-space.

By contrast, the American metropolis in *Manhattan Transfer* is inorganic, the center of things being represented by a cluster of skyscrapers – the Woolworth Building, the Chrysler Building, etc., all made of glass and concrete. These lines set off another difference as well – its accessibility, easily accessed by London residents, a locus of fruitful urban activities for them, whereas the center in Manhattan, as represented by Dos Passos, is hard to access. It is a place of cold vacuity, demonstrated in the trajectories towards it performed by Bud Korpenning, Jimmy Herf and Ed Thatcher (Chapters 1,2,4).

The Thames is also the geographical center of London, dividing it into eastside and westside, while the same could be said about the Hudson only if we consider the unity of the five boroughs of the city of New York. It separates Manhattan Island and the New Jersey Palisades and so, remains an outer border to Manhattan where the novel by Dos Passos is set.

The water surrounding Manhattan – the Atlantic Ocean and the Hudson River is the nexus to importing immigrants into the city, but its presence in the center of things can only be felt indirectly. Certain central streets such as Broadway (*MT* 101) communicate with T.S. Eliot's London from *The Waste Land* evoking the images of a parched desert of concrete:

A heap of broken images, where the sun beats,  
And the dead tree gives no shelter, the cricket no relief,  
And the dry stone no sound of water. (1: 23-25)

If the big city streets are similar to “pipes into which men are sucked up” (Bachelard 27), as this fine essayist of intimate spaces argues, they can only be transformed by daydreaming, (51) – Broadway in Ellen's crossing it (Chapter 4). The Hudson, in the mentioned scene, has a placating influence on her in the city inhabitant's attempt to see the city center as more organic and intimate by merging the street with the river, thus going through an external change. In so doing, she exercises the trope of dissimulation, pretending that the street is what it is not. Or, as Bachelard puts it, “there does not exist a real intimacy that is repellent.” (12).

The river in *Our Mutual Friend* is, indeed, the place in which and around which everything takes place as Gaffer reminds Lizzie

of its utilitarian value: it brought the fire, the basket in which the girl slept when she was a child and the rockers that were used for a cradle for her (6). The river is also the place where controversial regeneration – spiritual and physical (Smith 148) takes place for the city inhabitants, who can be reborn in the metropolis as is the case with John Harmon and Eugene Wrayburn. Baptism in death in the river indeed has social functions as we are reminded by Dickens when Gaffer Hexam is drowned. For him, the drowning is invested in the finality of unheeded “death by water” (*The Waste Land*, 1:55) as he joins the human waste that he has fed off in the river, the latter being his place of work. As Karl Ashley Smith states, “Gaffer belongs firmly to the world of death rather than new life. He resembles the corpses he finds” (171).

The change that Gaffer desires is certainly not death. However, with his riverside practices of a dredger being so extensive, in the world of *Our Mutual Friend*, death is inevitable, given the fact that his profession existed in the London of Dickens's times, evidenced by Henry Mayhew's *London Labour and the London Poor*, which confirms Gaffer's claim: “I do everything reg'lar” (*OMF* 24). Harland Nelson, for instance, considers Dickens's portrayal of the dredgermen realist corroborated by Mayhew's to the extent of a verbatim rendition of their practices and talk (12-14), and Gaffer's death, therefore, could be explained by his overuse of the river. In Dickens, as demonstrated in the previous chapters, all excesses are punishable by death and Gaffer's drowning should be viewed in the light of his identification with the “center of things” and *protentional* movements within it. As a result, the river, as part of the urban chronotope of the city, offers different solutions to the city inhabitants, or it can be viewed as two conflicting chronotopes.

In the case of Gaffer, it is not only the center, but also the end of all things as his materialist exploitation of the river dealing in and profiting from death leads to his own death. By contrast, in the case of Eugene or John, it is baptism in death-in-life. They need to immerse their bodies in the filth of the river to have them washed completely of money-waste and so embrace spirituality as a leading factor in life. Eugene foresees his own near drowning in the river – “I feel as if I had been half drowned” (173). When observing the river and thinking of Gaffer's disappearance, he



believes he has tasted of the flavor of the river wash, but is assured by his friend, the lawyer, Lightwood that it is due to “influence of locality” (172). The topical experience of tasting the river, being near it, thus equals tasting death as *place* determines *event* (Malpas 221-223). The river being the center of London, as Karl Ashley Smith suggests, is also related to loss in a very literal sense, which also works synecdochically and, by extension, refers to being lost in the city in John Harmon’s death. He resumes his identity only when married to Bella (Smith 171) after experiencing the purgatory of the river, which leads to his resurrection in the city. His relationship to the center is therefore initially *protentional* and then seemingly centrifugal or *anti-tentional*, thus exploiting a Dickensian conceit of approaching the center from a safe distance after it has been the near end of his life.

The river has a transformative effect on Bella, as well by induction, since she has to renounce her materialist dreams and reevaluate them once married to John, thus her movement towards the center is similar to that of John’s. As she makes these movements from a distance, she can experience them in a simulated environment created by John and the Boffins, and so be safe at all times. When Eugene’s turn to be nearly drowned comes, he is literally saved by Lizzie who has perfected her skills in the “distasteful urban waters” (Smith 173), thus experiencing spirituality by reversing the skills learned from her father’s predation on corpses. Her being immersed in the center from the very start creates in her an *anti-tentional* or antithetic relationship to it, which results in enhanced spirituality. This spirituality is passed on to Eugene who is reborn to a new less materialist and egoist life.

The change taken place in the three of them is internal leading to spirituality. The irony with Bella, however, remains unresolved – she does not need to be materialist, having come into a fortune through her marriage to John, and at the same time, it is hard to believe that she is not for the same reason – her having married him. It is an arranged marriage, which Dickens would have us believe is also based on love and can work out well.

Another aspect of business effectuated in the city of London, related to corpse scavenging is doing dust transactions, which produces its dust mountains dominating the cityscape, controlled

by dust contractors such as John Harmon’s father (16). As the accumulated detritus of urban life is waste, and waste is money, so the dust heaps equal heaps of money, thus effectively eliminating differences between Gaffer’s trade – fishing for corpses and selling them and John’s father’s business – dealing in dust. The river, then, as the center of things, is the laboratory from which dust is obtained, existing in its crude form – animal and human decay.

Again, even dust-dominated London retains its semi-organic character due to the material that the dust is made of – human and animal waste, and even dust, again, is capable of producing regeneration. It is realized in the transformation of Harmony Jail into Boffin’s Bower and turning the mounds into money (Schwarzbach 199), which in turn can buy commodities that are more cheerful. The promise of the same transformation of a new order is also reflected in T.S. Eliot’s “fear in a handful of dust” (*The Waste Land*, 1:34), sequencing into “hyacinths” (1: 35-7).

By contrast, as indicated above, Manhattan’s “center of things” in *Manhattan Transfer* is a jungle of stone, concrete and glass. It is contained in the directions that Bud receives from a passer-by upon his descending the ferry: “Walk east a block and then turn down Broadway and you’ll find the center of things if you walk far enough” (4). The simplicity of the given advice, presupposes an equally simple execution. Bud’s impetuous centripetal movement, contained in *protention*, however, is obstructed by innumerable buildings under construction and the endless extension of Broadway contained in the beguiling “far enough”. The nearer to his goal Bud gets, the more unattainable it seems to him. As Bud becomes the clinical illustration of the essence of this center in Manhattan related to newcomers’ pre-metropolitan preconceptions and urban dreams, his movements towards it will be examined in more detail.

Like Ellen, Bud has to go through a dissimulation on his way to the “center of things,” following the advice of another passer-by, that it is “looks that count” (5) in the city. Again, as with other daily activities in the American metropolis, the shave is a true sensory ordeal. Exhausted by the walk into the city, his senses are distraught, leading to severely distorted visual and auditory perceptions. They result from his pounding feet, having trodden the long road and the sensory overload of the endless pageant of

illegible signs encountered along the way (14). Pre-Manhattan memories turn the whirring scissors into “hornets behind his ears” (14). The illusion persists, recreating a horrific vision of the countryside, his abusive father in a complot with sharp objects that aim to mutilate him (15).

Going into the city for Bud turns into an inversed fairy tale of the classical Dickensian order as found in *Oliver Twist*. Unlike Oliver, however, who has dreams of London and they come true in the end, Bud is the classic case of a failure in New York. In his case, he is driven by the vague idea of the “center of things,” which could be considered symbolically related to the center of the city as a labyrinth. To Bud’s uneducated mind this center should be divorced from religious connotations, although they may be considered pertinent. For example, if it is considered an alternative to a pilgrimage to the Holy Land, as in certain mazes from the late 18th century with the center of the maze as the resting place of God, this god in the American metropolis, being linked to money, makes the center the likeliest place where money should be in the greatest amounts. Another interpretation could simply relate Bud’s idea to where things are the most beautiful as settlements have had historical centers symbolic of the current culture of the time. These ceremonial centers have had monuments embodying these ideas, realized in increased “social enjoyment” and “a shared vision of a better life,” which is also “aesthetically enchanting” (Mumford, *The City in History* 8). In the modern American metropolis, again, this idea being linked to money and financial power, unsurprisingly, the center of Manhattan should have this power as its symbol, and it has it – the skyscraper. Alternatively, Bud’s idea could be related simply to that of many other newcomers to New York, who have seen the Statue of Liberty and expect to see in their “center of things” this symbol realized. What they see instead is other statues constituting other symbols. A reason for viewing the city as a labyrinth in this particular case is Bud’s desire to get lost in it fleeing from a real crime scene and possible prosecution. As tracing his movements towards the center will show, this is the only desire of his that comes true. Ironically, he is not conscious of this fact.

Once on his way, the obstacles on the seemingly simple road to the center become increasingly harder to overcome, with the

signs leading the way increasingly disorientating. Having reached a scaffolding in front of a new building, he is told that there are no good places to look for a job and that for any job in construction he will need “a union card” (21). In spite of the obstacles, he is not discouraged and blames his lack of luck on the fact that he has not advanced well enough into the metropolis: “If I could git [sic] more into the center of things...” (21).

Moving towards the center of things and modernity becomes shocking and bewildering when more sights of urban destruction beset his way as he is told by a butcher boy from a crowd watching protesters against cars that automobiles run over “wimen [sic] and children” (22). Still unable to digest the news, blurted out matter-of-factly, he becomes a prime victim to the boy’s impish joke when he asks his eternal question about getting a job:

“I guess you aint a Newyorker [sic].... I’ll tell you what to do. You keep right on down Broadway till you get to City Hall...” “Is that kinder the center of things?” “Sure it is.... And then you go upstairs and ask the Mayor. Tell me there are some seats on the board of aldermen...” (22)

Ashamed to be caught so easily, Bud growls and flees the scene of his humiliating collision with baffling modernity. His subsequent encounters with New Yorkers are nothing but further lessons in deceit as he helps a woman to shovel coal, but she pays him much less than promised and threatens him with the police if he makes a complaint (53). Still taking everything in Manhattan at face value, he starts presenting himself under false names even when strangers offer him drinks (78), suspecting that they are police officers in disguise until he starts seeing them everywhere (Chapter 4). In another scene, in the presence of strangers, he has admitted that he killed his father back in the country.

Obviously delusional, unable to find “the center of things,” even when near it, defeated by the city, perceived by him as a city of destruction and deceit, Bud commits suicide, sliding off Brooklyn Bridge. In his final fit of insanity, while slipping off the bridge, he imagines he is an alderman with all the exaggerated regalia for the position, aligned by rows of detectives, who are bowing before him. He hangs on and then slips off the bridge into the river (105). His own destruction in the city is symbolic of all the hangers-on clinging to life on the streets of New York.

Paradoxically enough, his failure to recognize “the center of things” simply means that he cannot see it when he is there, or that his idea of it is very different from its geographical location. Another symbolic relationship between his beginnings and end in the city is the river enacting a full cycle of importing newcomers and turning out refuse, a clearly Dickensian treatment of the lower river.

Unlike Bud, Jimmy Herf is the incarnation of the objective cinematic flâneur, who is the writer himself. He is left to his own devices after his mother has had a stroke and he has rejected his uncle’s proposition, which would have led to his initiation into business. He knows where this mysterious place in the city is, but that does not help him much. It should be noted that the city inhabitants under scrutiny have their own slightly different idea about the location of this magnetic place: for most of them, it is along the extensions of Fifth Avenue and Broadway, which roughly coincides with walking down Broadway “far enough” from the ferry station. Jimmy Herf, unlike Bud or Ellen, is in no hurry to get there and his movement towards the center can be qualified with the trope of *retention*.

In many ways, Jimmy Herf responds to a problem that Alfred Kazin sees as irresolvable in *Manhattan Transfer*, the impossibility to separate “the ‘I’ and society absolutely from each other.” The “I” thus remains “as spectator and victim,” the “conscious intellectual self” (342). Moreover, it is not hard to identify Jimmy Herf with any one from the panoramic perspectives of anonymous urban crowds represented by their arms, legs or expressionless faces, engaged in a mechanical motion. Just like in scenes with Bud or Ellen, we are ushered into the way he experiences the city through an internal camera, which works in a stream-of-consciousness mode.

Jimmy, who has been educated in Europe, enters Manhattan as a young boy with his mother in what seems to be an auspicious beginning: on the Fourth of July (54-6). However, he gets his first disappointment of relating to New York and America only minutes after entering Manhattan waters when he is denied the American flag, which he wants to take home as a trophy. Instead, his mother offers him the sight of the Statue of Liberty and so he enters a city of symbols and signs whose meanings, while on the way to

“the center of things,” he tries to decipher. It is while entering Manhattan that their auditory and visual senses are overloaded and Mrs Herf’s lecture on American history, at the sentimental inclusion of her great grandfather being killed in the War of Independence, is interrupted by the clatter of the ubiquitous L train overhead in its role of an intermediary to perception (59) (Beddow 3). Jimmy has no time to ask questions about what he missed from the lecture as his eyesight is filled with the Flatiron Building (56, 59).

He retains this memory of the skyscraper and attempts to humanize it later on only to realize its inherent inaccessibility (Chapter 1). On his way to the “center of things,” Jimmy’s movements are marked by *retentive* spaces. Jimmy enters a social space – his staying with his uncle and aunt and exits it only after its capacity of maintaining human contact has been completely exhausted. In the same way, he exhausts the minimal resources of *retention* that subsequent social spaces have to offer. As he moves from one to the other, he traverses spaces that are not always linear but sometimes vertical in a temporal overlap – his working as a journalist and being married to Ellen. Unlike the concatenation of spaces that Bud goes through in a linear mode, Jimmy explores the spatial dimension of the spiritual as well and when he has become convinced of its unsustainability, he exits the city as a container of humanly untenable spaces.

His *retentive* trajectory in the city is rendered through a number of details, which can be traced. Initially successful, working as a journalist and even married to Ellen, who has become a beautiful actress, he is also a powerful force maintaining communication with New Yorkers from different strata of society (most of the city inhabitants mentioned in the novel). It is only when he feels that the city has saturated its capacity of keeping a sense of this contact and after his marriage to Ellen starts to break up, that we find him at the “center of things” – the City Hall, standing at the geographical location of Bud’s maddening daydream. In doing so, he moves from the retained space of social contact to the retained space of childhood memories. It is a symbolic relationship full of eloquent silence in a scene, which bears a striking semblance to the *redundant* kinetic movement of utter desolation in Dickens’s “waifs and strays” (*OMF* 418) in a street space full of vacuity:

The night was one great chunk of black grinding cold. The smell of the presses still in his nose, the chirrup of typewriters still in his ears, Jimmy Herf stood in City Hall Square with his hands in his pockets watching ragged men with caps and earflaps pulled down over faces and necks the color of raw steak shovel snow. Old and young their faces were the same color, their clothes were the same color. A razor wind cut his ears and made his forehead ache between his eyes (292).

Not sure if he has interpreted the scene correctly, he drinks hot rum and water in his harsh room where he has moved to live alone at Ellen's request and then feels the urge to talk to her only to find out that everything between them is over. In the next scene we find him walking out of the Pulitzer Building jobless and looking up "the glistening shaft of the Woolworth" (298) (Chapter 1). In a final loop of mnemonic images of those with which he was received in Manhattan (the Flatiron Building) as a symbol of a new, better order, the skyscraper is challenged to provide the sense of the Modernist City. While the novelty of the established code is beyond any doubt, it certainly takes a new kind of city inhabitants to appreciate it. In the cold world of *Manhattan Transfer*, Jimmy is not even sure if he can name directly the subject of the discussion he desires to have with her, searching his memory for a clue – "I mean love, you know what I mean, whatever it is..." (293). It is a love that he feels for a woman who is a definite product of the new code (she was born in Manhattan), and consequently, cannot reciprocate his feelings. So she states, "I dont [sic] love anybody for long unless they are dead" (294) in a statement, which refers to her identification with the world of inanimate matter even when discussing something as intimate as love.

Experiencing Manhattan is finally a nightmare that Jimmy wants to forget by falling asleep and waking up in the pre-metropolitan innocence of his childhood (294) in a similar way to Pip's returning to Joe and Biddy as the only untarnished people he knows, being outsiders to London. Jimmy feels condemned by the city for his inaptitude to be successful, which he imagines in an article announcing his deportation (300). The charges of *misfeasance*, *malfeasance* and *nonfeasance* categorizing him as an "undesirable alien," therefore, translate as not doing what it takes to make it in the city, leaving him a permanent outsider. Jimmy's faculty of doing the impossible – establish contact with

the people, is also finally failing him, manifested in his awkward manner at a restaurant where his humor is not appreciated by a Jewish girl's boyfriend (314). Eventually, the newly acquired ability to reduce contact to eye contact on street level – "Herf and the tall man in the dress suit, looked at each other, almost spoke and walked off greatly sobered in opposite directions" (314) is both a sobering experience of change in him and an indication of his belated true identity with the city.

Jimmy Herf leaves Manhattan in the end not because he is suffering too much from his failed marriage to Ellen or his losing touch with people, but precisely because he dislikes the fact that he is not suffering enough. "The center of things" is thus the revelation that he needs that he is becoming a true New Yorker, someone who can read the symbols of the city, but, unfortunately for him, who does not like what he reads. The last we see of him is his centrifugal movement out of the city opposite to that of Bud enshrouded in a truly Dickensian fog upgraded with light, symbolic of his unclear future:

Out of the empty fog of the river, the ferryslip yawns all of a sudden, a black mouth with a throat of light. Herf hurries through cavernous gloom and out to a fogblurred [sic] street. Then he is walking up an incline. There are tracks below him and the slow clatter of a freight, the hiss of an engine. At the top of a hill he stops to look back. He can see nothing but fog spaced with a file of blurred archlights [sic]. Then he walks on, taking pleasure in breathing in the beat of his blood, in the tread of his feet on the pavement. (342)

I finish my analysis with the most adaptable city dweller in *Manhattan Transfer*, Ellen (Elaine). Unlike Bud Korpenning or Jimmy Herf, Ellen Thatcher (Elaine) is a true New Yorker from the very start. Her entrance in Manhattan is not through symbols of promise of a new world (Jimmy) or daydreaming of success (Bud), but through the alien space of the modern city hospital, which is symbolic of and identical with the subsequent city spaces she moves through in the novel equally alien and cold. In terms of her tropical approach to "the center of things," it can be seen as type 3, a *eurythmic combination* of types 1 and 2 – *retention* and *protention*, her centripetal movement being punctuated by stops and changes of rhythm. A key reason for her pattern of appropriation of time-space in Manhattan can be sought in the father-daughter



connection, a major difference with her counterparts in Dickens's representation of London – Lizzie and Bella. Unlike them, she has to grow up in spaces devoid of intimacy, marked by a constantly absent father due to his being at work all the time, which gives rise to her feeling threatened and insecure while moving in public spaces shunning *contagion*. His absence in her childhood is painfully felt and is augmented by an indifferent sickly mother, Susie. The career as an actress allows her to impersonate different characters and thus meet different men, who can be considered substitutes for the father figure. The time spent with each one of them – Stan Emery, Jimmy Herf and George Baldwin is marked by *retentive* space, which slows her *protentional* advancement. This irregular rhythmic pattern is also very clear in her oscillations from and to George Baldwin in the tension of the search for the absent father, who is part of the identification with “the center of things” for her. The men that she has affairs with and marries are tested against these two criteria, and the one that embodies both the best is the one who wins out in the end – George Baldwin. For him, as a successful man of business, Ellen is the symbol of his own success in the metropolis, what is Estella for Pip (*GE*) and Bella for John (*OMF*).

Ellen's jolty movements towards George Baldwin in the novel are finally represented *synecdochically* and visually in her movement to him in the space of a taxicab with her still retaining warm images of Jimmy Herf's world. These images, in the sequence of the taxi, make her feel tired and are seen as crystalizing into the cold world of financial success that she is about to embrace through her relationship with her future husband, rendered through her becoming a mechanized object: “All her nerves were sharp steel jangled wires cutting into her temples” (316).

In a timed movement, similar to many in Dickens's novels, Ellen moves towards high consumerism. Unlike a previous restaurant scene with George, steeped in experiencing the Jazz Age in dancing, music and abstention from food (Chapter 2), here both of them indulge in ravenous food consumption inaugurated by Ellen's admission that she is “starved” (317), which is symbolic of her *protentional* future consumerist patterns. In the course of the expensive dinner, with the immediacy of consumption stimuli, the crystalizing coldness in her is finally cemented:

Through dinner she felt a gradual icy coldness stealing through her like novocaine. She had made up her mind. It seemed as if she had set the photograph of herself in her own place, forever frozen into a single gesture. An invisible silk band of bitterness was tightening round her throat, strangling. Beyond the plates, the ivory pink lamp, the broken pieces of bread, his face above the blank shirtfront jerked and nodded; the flush grew on his cheeks; his nose caught the light now on one side, now on the other, his taut lips moved eloquently over his yellow teeth. Ellen felt herself sitting with her ankles crossed, rigid as a porcelain figure under her clothes, everything about her seemed to be growing hard and enameled, the air bluestreaked [sic] with cigarettesmoke, [sic] was turning to glass. (318)

The solidification of matter, animate and inanimate, rendering it enameled, is linked to George Baldwin's yellow teeth, an expression of mechanical consumption and decay, but also an evocation of her father's “uneven yellow teeth” (5) in a confirmed materialist identity with him. George's confession that he has felt like a hollow tin mechanical toy (319) makes her shudder as this confession cements her identification with the “center of things”; it is nothing less than spiritual death realized through mechanized love where the city inhabitant is completely stripped of spiritual properties.

Even though he professes emptiness in his life that she will fill, there can be little doubt as to the kind of filling she is to effectuate as his lips close “inexorably” (319) on hers in a taxicab after-dinner kiss. This protracted extended metaphor of masticating teeth in Ellen and Baldwin invokes Veblen's discussion of “vicarious consumption” (58) in women. In her acquired capacity of a ceremonial consumer of goods purchased by him, Ellen is eternally consigned to “chattel slavery” (58), supplying yet another piece to the city as a puzzle of grinding teeth – from the apple-mincer of a ferryboat (Chapter 1) through the public spaces – streets and parks with serrated edges abrasive to the city inhabitants. The metal shavings (Chapter 4), released in this friction of automatons and sensory-thick space climax in mechanical consummation of love.

In conclusion, it should be noted that Manhattan inhabitants' reaching “the center of things” is realized in trajectories very different from the direct precipitous trajectory made by Bud, who just like a meteor, burns through the stratosphere of the city and disintegrates in the center. With all of them, however, as with Dickens's city dwellers from *Our Mutual Friend*, it is decisive in

their further appropriation of city spaces. The “center of things” is in a synecdochic relation to the city itself – of its essence standing for the whole. It offers a similar experience to the inhabitants of *Our Mutual Friend*, and by extension, a less variable chronotope for them. By contrast, in *Manhattan Transfer*, it offers a bigger variety of perspectives and perceptions for the city inhabitants. As a result, entering New York, the examined city dwellers enter different cities: of destruction, of symbols, of hollow success, etc, which predetermines converging and diverging chronotopes of the center. Unlike them, the Londoners in Dickens’s novel are already in the center of things in a protean city of deep transformation, which applies to all of them.

Just as the river is central in *Our Mutual Friend*, so is the skyscraper in *Manhattan Transfer*. Identification with both equally leads to death – the literal deaths of a number of city dwellers from both novels such as Stan Emery, burning in fire (*MT* 214), Gaffer Hexam’s drowning (*OMF* 173), etc. City dwellers in Dos Passos’s novel may suffer a spiritual death of identification with the center – Ellen, who completely identifies with the inaccessible skyscraper being part of it in Jimmy’s nightmare of her appearing at every window of the building (Chapter 1). Death in both senses – spiritual and physical in the city inhabitants’ identification with the skyscraper becomes a dark premonition of what befalls the victims of WTC on September 11, 2001 one hundred years later, which has received notable coverage in DeLillo’s *Falling Man* (2007) and Foer’s *Extremely Loud and Incredibly Close* (2005).

The examined chronotope in its powerful gravitational pull acts like a galactic black hole in both novels. Those who are not sucked under, escaping its gravity, are flung far away from it in very different directions, thus producing different chronotopes of the center, ramifying in it and from it. For those who momentarily enter into close contact with it, (John Harmon, Eugene Wrayburn and Jimmy Herf), it leads to regeneration, with the former in baptism in life-in-death, with the latter in his dissociation with the skyscraper and Manhattan way of life. In both cases, the experience leads to embracing spirituality over materialism.

In Lizzie and Bella, especially Lizzie, “the center of things” is the man they have chosen – John and Eugene respectively. Despite spending a lot of time on the river, the river as a money nexus

does not interest Lizzie as she is only interested in its regenerative powers – offering her a spiritually changed man, a negation of and complement to her deeply materialist primitive father, who drowns only to be reincarnated in the changed Eugene. Bella’s relationship to the river as “the center of things” is indirect in the sense that she experiences it through the living metamorphoses of John’s drowning and resurrection in the river, from the very beginning of the novel and that triggers an alternation of consumerist and spiritual changes in her. While doing so, she can be seen as being close to a product of the river – the dust mounds. However, her relation to them, until she marries John, is only through imagining what she could do with them.

This ideologically laden chronotope is also gendered, and as such, experienced differently by male and female inhabitants of the two cities, Ellen being the only one who is completely successful in her movement towards it with a rather masculine fervor disguised in feminine tactics of seeming acquiescence to men’s demands.

### 5.2.2 Two Beginnings: The House and the Hospital

This part of the analysis is concerned with the city dwellers’ entering the two examined urban representations through the house (London) and the hospital (Manhattan) as an urban chronotope of “the beginnings”. These beginnings will be seen as topical recurrences in the inhabitants’ progress in the city, formative of their becoming true Londoners and New Yorkers respectively.

#### The House

A good case study in *Our Mutual Friend* is the opposition of two types of houses, indicative of city inhabitants moving in house space. They are Gaffer Hexam’s house where Lizzie was born and Reginald Wilfer’s house where Bella was born, examined against the house of the Veneerings. Even though the former are very different from what Bachelard calls an “oneiric house” – a dream house of 3 floors (25), they are easily contrasted to a more modern house in having one crucial differentiating element – the functioning hearth.

I begin my analysis with the house of the Veneerings against which the two examined houses are reflected and measured in

architectural pragmatism and spirituality. Its ostentatious glamor is synecdochically represented by the monstrous looking glass above the sideboard (12) where partial truths reflect the identities of vanity of the respective wholes:

MR AND MRS VENEERING were bran-new people in a bran-new house in a bran-new quarter of London. Everything about the Veneerings was spick and span new. All their furniture was new, all their friends were new, all their servants were new, their plate was new, their carriage was new, their harness was new, their horses were new, their pictures were new, they themselves were new, they were as newly married as was lawfully compatible with their having a bran-new baby, and if they had set up a great-grandfather, he would have come home in matting from the Pantechnicon. (8)

In this representation of the *nouveaux-riches* in London, we see that they have everything a newcomer to the metropolis can dream of – everything in, around and about them is new. Dickens makes use of heavy iteration to emphasize the novelty of their situation in the city and of themselves. They are so much like their highly polished furniture, also suggested in their family name, that they would even produce a “bran-new great-grandfather” upon demand. As a result, reflecting the cold sensibility of the new times, they have everything needed for the incipient epoch, but are completely closed to the extant world of pre-modernist humanity, also expressed in organic architecture, which is capable of protective and spiritual functionality, a recurrent motif in Spengler’s *The Decline of the West*. The movements in the house time-space of *Our Mutual Friend*, examined in two female city inhabitants, are seen as both topical and tropical in relation to this house and the house of their beginnings.

I continue my analysis with the house where Lizzie was born. It is on the riverside and is clearly an amphibious place: “afloat—among bow-splits staring into windows, and windows staring into ships” (23). It is indiscernible on the refuse of the river and the riverboats moored near it, evoking Mumford’s depiction of the first villages between 9000 and 4000 B.C. – “a heap of mud huts, baked, or of mud-and-reed construction cramped in size” (*The City in History* 17), which imparts its organic essence. Despite its grim rickety appearance, however, it is not a repulsive place once Eugene and Charlie, Lizzie’s brother have entered it. The room

that they enter has an air of self-sufficiency imparted by its shape and interior. If subjected to the proposed topoanalysis as a means of conceiving of and perceiving houses, inside it will appear to be much different from its off-putting outside appearance confirmed by Bachelard’s discussion of the dialectics of the outside and inside (211-231). Slipping on the refuse strewn on the stones next to the house, they are ushered into a different universe dominated by light:

The boy lifted the latch of the door, and they passed at once into a low circular room, where a man stood before a red fire, looking down into it, and a girl sat engaged in needlework. The fire was in a rusty brazier, not fitted to the hearth; and a common lamp, shaped like a hyacinth-root, smoked and flared in the neck of a stone bottle on the table. There was a wooden bunk or berth in a corner, and in another corner a wooden stair leading above—so clumsy and steep that it was little better than a ladder. Two or three old sculls and oars stood against the wall. [...] The roof of the room was not plastered, but was formed of the flooring of the room above. (23-24)

Even though the interior of the house is a natural continuation of the exterior, being made of the same materials, the room that they enter exudes coziness. It is in a perfect harmony with the world without, shutting out its hostility in a similar way to that of Eskimos’ igloos reflecting and contrasting the forbidding environment around them. Bachelard speaks of a “little threshold god” who is “incarnated in the door” (224). Moreover, Spengler perceives the house to be intrinsically ambivalent in its functionality as a material and spiritual shelter: “in the house, Janus is the door as god, Vesta the hearth as goddess, the two functions of the house are objectivized and deified at once” (1: 403). It is a vehicle of producing dynamic time-space and indeed, it is the threshold and the opening door that recreate the self-sufficiency of the room and of the house by extension. In spite of its very harsh conditions, the house is not lacking in anything important. The sudden change from the hostile ambiance of the river refuse reveals a circular room embodying the “phenomenology of roundness,” which evokes a resemblance to a bird’s nest (Bachelard 101-2; 232-241). In his discussion of the house as embodying intimate spaces, Bachelard speaks of “the roundness of being” (233), which in the room is achieved by its shape, resulting in a sense of completeness

imparted to its inhabitants. Lizzie's father, positioned by the fire, is not unlike a primitive god able to transform the world around him by using the force of the fire. The picture is completed by Lizzie herself, who, like any other respectable daughter of the house, is engaged in needlework when seen by guests.

While the hearth and the brazier have a central position in the universe of Gaffer's house, the corners emanate a sensation of haunted places with their being positioned farther from the center and where the details of the objects that fill them remain unclear. Thus, one corner reveals a bunk or berth suggestive of previous usage of other inhabitants, whereas another one discloses the vertical dimension of the house – a wooden stair leading upward. In his discussion of house corners, Bachelard rationalizes inhabiting in its relationship to the most mysterious parts of the house, “a living creature fills an empty refuge, images inhabit, and all corners are haunted, if not inhabited” (140). Simplicity and pragmatism reign supreme in Gaffer's house where the ceiling is made of the same material as the flooring of the room above while the roof blends with the waste surrounding the house.

Christian aspects of the house such as its upward dimension, seeking contact with the celestial and divine, are at variance with disquieting images of the unstable road to it – the wooden stair as well as the patched roof. Moreover, the rusty brazier and the fact that it is not positioned near to the hearth create a sensation of unsettling disengagement, a sense of asymmetry and imbalance. This patchwork of a house is finally the ultimate expression of Gaffer's assurance for Lizzie that the river gave all necessary materials for her cradle, bed and food (6), but which, no doubt, renders the house as a product of city recycling.

In spite of Dickens's scathing criticism in the novel of “the pitiful conditions of riverside areas in these years” (Smith 168) following the flushing of the sewers into the Thames in 1849 by a decision of the Board of Health, Gaffer's house is not only functional, it transcends its insufficient materiality by being imbued with a sense of *completion*. Moreover, the burning light, its utter poverty, as well as the solitary lives of Gaffer and his daughter Lizzie, lead to semblance with the hermit hut, “symbolic of the man who keeps vigil” (Bachelard 33). This explorer of the house and its appertaining spaces also argues, “through its light

alone, the house becomes human. It seems like a man. It is an eye open to night” (35).

Even though the religious connotations of his own house may have escaped Gaffer, it objectively offers the possibility of communion with God unhampered by human crowds. If the father appears to be unaffected by his own creation, persisting in his materialist exploitation of the river as a dredger, the aura of the secluded house has certainly influenced Lizzie. Thus, her inhabiting this house conforms to Bachelard's stance in which the latter denies a connection between materialism and the hermit hut: “The hut can receive none of the riches ‘of this world’” (32). The intensity of its essence of material emptiness is to be inhabited with spiritual meaning in response to Mr. Boffin's mock cynical comments on the incompatibility of poverty and pride to the point of the combination rendered nonsensical: “Why it stands to reason. A man, being poor, has nothing to be proud of” (492). They, however, corroborate the fact that pride, being of this world is also denied the inhabitants of the hut. Furthermore, Bachelard continues, “it possesses the felicity of intense poverty ... it gives us access to absolute refuge” (32). Naturally, one could argue that this forced spirituality of being is unintended, and indeed Dickens, makes it clear that although it has taken place in Gaffer's house through Lizzie, even divine communion may be obstructed by the materialist perspective of the house crumbling to the pieces it is made of. However, this house has another redeeming element, which sustains its spiritual character on the brink – it is its hearth. The image of the hearth opposes the consistent image of the “black and shrill night” (74), a synecdochic representation of the classical image of the “black shrill city” in *Our Mutual Friend* (153).

The importance of the hearth becomes so much more obvious if we compare it to the house of the Veneerings – cold, lifeless, and inanimate as its inhabitants are, all polished over, resembling its furniture. If the city of London is a city of death, the hearth with its light, warmth and identification with home, is its antithesis, nothing less than life itself (Welsh 142-3). Gaffer's house, indeed, despite not complying completely with Bachelard's definition of the multi-floor house as the house of dreams, offers enough spaces to be one according to Sansot. So he states, “car la maison onirique admet l'homme et la présence des disparus et celle des enfants”



(171) [as the dream house admits the man, the presence of the children as well as of the ones already gone (translation mine)].

Having grown up in the spiritual geometry of Gaffer's house, a habitat of dreams, Lizzie, does not need to move to spirituality, standing in a tropical relation of *completion* to it. She, therefore, seeks to extend its influence to the regenerative river that has provided the material for the house, perfects her skills of fishing for dead bodies in it and is rewarded with the regeneration of Eugene. By extension, she becomes the embodiment of the house as a spiritual refuge that Eugene may oscillate from, but where he wants to belong: "[to Lizzie] when you see me wandering away from this refuge that I have so ill deserved, speak to me by my name, and I think I shall come back" (797). Lizzie's inhabitant rhetoric is marked by *retention* as she retains the image of the complete house – the Hexams' house, an antipode to the "Enough House" in *Great Expectations*, which is self-sufficient only in recreating the eternal winter of Miss Havisham's discontent.

The next house to be examined is the house of the Wilfer family where Bella was born. It does not have the austere lines of reduced materialism and increased spirituality of the house of the Hexam family. Neither does it have the pretentious opulence of the house of the Veneerings. As a result, it is perceived as wanting in both aspects, which has affected its youngest inhabitants the strongest – Lavinia and Bella Wilfer.

The introduction to the house is given through its breadwinner, Reginald Wilfer in his perceived failure of being successful in London working as a clerk, expressed in his inability to "wear a complete new suit of clothes, hat and boots included, at one time" (35). This deeply felt sense of deficiency of societal appropriateness in London is imparted to the house itself, which renders it insufficient. His house is just outside the city, north of London in the Holloway region. Between Battle Bridge and his house lies the inspiration for T. S. Eliot's *The Waste Land* – "a tract of suburban Sahara" with its kilns tainting the ever-present fog with "lurid smears" (37).

Even though the Wilfers consider their house poor – Mrs Wilfer: "it is the abode of conscious though independent Poverty," (114) it is not so stripped of decency as the Hexams' house. It is also spacious enough to offer accommodation to Mr. John

Rokesmith (John Harmon), bearing in mind the fact that it already accommodates four members of the family – Bella, her sister, Lavinia, Mrs Wilfer and Mr. Wilfer. Upon John Harmon's taking a lodging there, the house is seen as replete with tumultuous quarrels between Bella and Lavinia, her father and her mother, Mrs Wilfer, who seemingly acquiesces to everything Mr. Wilfer says, but effectively cuts off communication with him. Money is the incessant topic of discussions, especially between the two sisters. The house is initially not described in detail, as pecuniary matters, accompanied by Bella's peevish remarks to her sister and mother, fill up house space. Still, details mentioned at random reveal its being perceived as rather claustrophobic, made up of connected compressed spaces: "little hall," "little front court," while the doorplate is not renewed when worn down, but "burnished up" (37). Bella is the one who complains about poverty the most and who finds it humiliating to keep up appearances as regards her stature of a lady with the meager conveniences the house offers, which avail her of a "flat candle and a few inches of looking-glass" (46).

The reason for Bella's frustration at the house is the fact that continuous penury alternates with brief spells of opulence – the delicious and expensive dinner served at the table thanks to the money for the rented space. It evokes her father's concluding remarks on the house and its location: "what might have been is not what is" (37). Her desire to consume is thus heavily impeded by the house. The narrow piece of mirror, compared to the giant one in Veneerings' house reflects nothing but her greed. The upward dimension is not given at all, so all its inhabitants stay firmly down to earth and to the consumption demands of the city, thus she is deprived of experiencing spirituality in the spaces of this house. Even the hearth is stripped of its poetical and transcendental connotations and is reduced to a fireside, the function of which is unintentionally utilitarian as it helps disperse the perfume that the girls use (45).

The Wilfers' house as a beginning in the city is a house of conscious want both material and spiritual and is even more important than the Hexams' house as its elements are seen against a number of other houses and rooms helping trace Bella's movements in city spaces. Hence, the Boffins' invitation for Bella to share

their house and Boffin's Bower is a means of compensation, or as John Harmon puts it, "makes amends" for their fortune (218), but offers only a partial solution to the problem as the spiritual deficiency remains unfilled. However, it is instrumental in Bella's realizing that she needs to have a spiritual life, too, which is to unlock a number of other houses and rooms for her attention by means of which she can discover spirituality. In the environment of the big city, spirituality is to be found in inhabiting rooms and houses, whose interior reflects a sense of warmth and divinity.

The proposal to Bella is a challenge for her to reap the material benefits of her thwarted marriage to John Harmon, which has resulted in ridiculous widowhood requiring her to wear black. It is also a compensation for her inability to inhabit the same house as John's wife as she is not yet ready to marry him. The fact that she is going to inhabit Boffin's house satisfies Bella's material pretenses, but does not quench her thirst for urban consumption, expressed in potential commodities that money can buy. This fact is confirmed by John Harmon who finds her reading a book once, just like the other *angelic daughters* of Dickens's representations of London do. Unlike them, however, she is reading a book about economy and finances: "A love story, Miss Wilfer?" "Oh dear no, or I shouldn't be reading it. It's more about money than anything else" (216).

Bella's overt preference of the new house, where she becomes "an inmate for an indefinite period," (221) conspicuously discarding her beginnings embodied in her father's house, enters into polemics with Bachelard's insistence on the significance of our first house (home). He claims that all mechanical gestures resulting from our interaction with other houses are nothing but repetitions of gestures, which will always be charged with intimacy found only in the first house (15). Not responding to this innate sensation of belonging to her beginnings turns the house into an accurate "tool for analysis of the human soul" (Stilgoe xxxvii). Furthermore, this critic claims, the human soul being an abode, "by remembering 'houses' and 'rooms,' we learn to abide within ourselves" (xxxvii). Applied to the purposes of this analysis, these statements reveal Bella as shallow. Her interest in consumption is also clearly modernist in the perceived trend in city dwellers to move to consumerist practices in the London of 1865, evolving

into full-blown consumerism on both sides of the Atlantic before and after the First World War.

An important correlation between the "first house" and the subsequent movements into represented urban space becomes evident. Enjoying a fuller set of rooms at the Boffins, Bella visits her home to be reminded that each of its current inhabitants (John Harmon included) has only one room. As her family wish to recreate a simulation of her luxury at the Boffins, they use the sitting room for her reception, which is John's room, rearranged to serve the purpose of a drawing room (479). As Bella's road to spirituality and suppressed materialism goes through interaction with room and house space, she is curious to explore John's room and finds it to be a combination of pragmatism and spirituality in being "economically furnished" with "shelves of books in English, French and Italian" (480). John's room within the Wilfers' house is a subliminal indicator for Bella that spirituality and comfort are possible in humble abodes, his room offering a possible reconciliation of these two opposing principles of human habitation. Bella continues her exploration of rooms. By comparing them to her own room in her father's house, she benefits from seeing Lizzie's room, the effects of which are amplified on her by Lizzie's presence and the blazing fire in the hearth:

Indeed, though attained by some wonderful winding narrow stairs, which seemed to have been erected in a pure white chimney, and though very low in the ceiling, and very rugged in the floor, and rather blinking as to the proportions of its lattice window, it was a pleasanter room than that despised chamber once at home [...]. The day was closing as the two girls looked at one another by the fireside. The dusky room was lighted by the fire. The grate might have been the old brazier, and the glow might have been the old hollow down by the flare. (556)

Lizzie's room, so described, clearly reflects the sense of spirituality that she emanates. It is made manifest in the location of the room itself—reached through the wonderful winding narrow stairs, suggesting the precarious, but also lofty road leading to the divine, which on the horizontal level of a city dweller's life is invariably tortuous, very different from a straightforward *protentional* movement. If the room that Lizzie inhabits is the reflection of her soul, the winding staircase leading to Lizzie's room may be viewed as a projection of her inner struggles,

otherwise never disclosed, of prevailing spirituality at the expense of extremely reduced materialism. It is the staircase itself that stands out as beautiful in a very rugged room by comparison with the regular room in a Victorian house, a modern example of which can be the house of the Veneerings. If compared to a tower room described in *The Poetics of Space*, “the abode of a gentle young girl” (Bachelard 24), a number of similarities and differences can be established. What the two rooms share is a steep narrow stairway, a narrow window and the “brief light” from the window, which in the depiction of Lizzie’s room is “blinking”. The differences are nearly as many as the similarities: Bachelard’s depiction presents a “perfectly round room” with a “vaulted ceiling”. His portrayal renders the dreamer’s perfect abode.

By contrast, Dickens’s depiction stays close to the urban realities of London – this room is not described as round as is the one on the first floor in Gaffer’s house; instead of the vaulted ceiling in the poem, the ceiling here is described as “very low” (556). These meaningful distinctions point out the differences between a poetic vision and a realist urban vision of spiritual habitation. In the case of Lizzie, in spite of the self-sufficiency of the house embodied by her, and the accentuated similarity to the *round room* of the introduction to Gaffer’s house, spiritual architecture is always challenged by urbanity in the necessity for pragmatism, realized in recycling materials as well as installing a low ceiling, which economizes space and building materials.

What Dickens seems to suggest through Lizzie’s portrayal as the embodiment of the spiritual house is that it is possible and achievable in the metropolis. Experiencing the pleasant effects of coziness and apparent spirituality enables Bella to recall the elements of warmth – the brazier and the fire in her father’s home and see them as prominent in her earlier pre-Boffin life. It is realized through the ritual of her being placed by the fireside where she experiences a sense of silent communion with Lizzie, affected by deep primordial forces antedating Christianity (Welsh 148). Furthermore, Spengler sees an organic presence in the city if it has the inherently rural elements of “hearth and door, floor and chamber” which are deified in pagan kindly spirits – “Vesta, Janus, Lares and Penates” (2: 90) all prominently tangible in Lizzie’s room. These elements, as Spengler admits, are fashioned

by “the spirit of commercial enterprise,” but it suffices for the hearth to retain its “pious meaning” (2: 100) as the actual center of a family for a city to preserve an organic connection to the land. By piety here, we are to understand a combination of household gods, who are “of flesh and blood” (Welsh 160) and, therefore, are divorced from the excesses of materialism. These glimpses of otherness through the communication with Lizzie and the world that she represents allow Bella to reevaluate her priorities in life while being exposed to the unlimited luxury and flaunted cynicism of the Boffins’ mansion.

One must admit then that the Boffins’ offer for Bella is a miraculous conceit, which is nothing less than a challenge for her soul without the implications of the gross materialism of Mr. Dombey’s offer to Edith (*DS*), which exacts nothing less than her selling herself to him, body and soul. Indeed, Bella can afford to be materialist without having to suffer the consequences the way Edith does. Another way of saying it would be that she has the advantage of being conceived in Dickens’s mind in the year 1865, and not ten or fifteen years earlier, a year when even Dickens felt he had to give women a more substantial access to conspicuous consumption. Still, as stated by some critics (Orwell 8; Schwarzbach 215), *Our Mutual Friend* is a return to earlier urban narratives and character portrayals for that matter. This return, however, is not a categorically “happy” one as it brings along tempo-spatial contradictions. For example, Bella is an early modernist consumer of the city marked by excessive materialism, but she has to give up most of her materialism and embrace spirituality. In other words, she must be capable of Victorian self-reformation. Moreover, in a curious inversion of a previous approach to the matter, still present in Lizzie, Bella is assisted along the way to spirituality through her transformative friendship with Lizzie, initial animosity to John Harmon and last, but not least Mr. Boffin’s deliberately cynical attitude, meant to expose the corrupting power of money.

Exercising the influence of spirituality, Lizzie intimates with Bella the distinct pattern of feminine sensibility – the essence of the woman’s heart, which should harbor the sentiment of love, not gain (560). John, unlike male inhabitants from previous representations of London by Dickens, does not need to be

reformed by a woman as this job has been done by the river as a woman – the ultimate Victorian reformer in this novel. As a result, under the cover of disguise, and using his ingeniousness, he makes the gradual change in her in a similar way to Professor Higgins's transformation of Eliza Doolittle in Bernard Shaw's *Pygmalion* (1912). Finally, Mr. Boffin's *coup de foudre* in the "golden dustman at his worst," labels Bella as a girl entitled to marrying for money – "This young lady was lying in wait (as she was qualified to do) for money, and you [John Harmon] had no money" (625) insinuating that to John, Bella represents "pounds, shillings and pence" (629).

Even though this brutal attack aims to startle Bella into an awareness of her own nature, histrionics has said more than enough and done more than it should as Mr. Boffin's mock attack at John, in reality, rings true. Having set the house as the place for Bella's cathartic renouncement of materialism, John cannot reclaim it without Bella, nor can he even restore his real name without her accepting him as a husband.

These influences are telling in the end and lead to Bella's transformation. Bella, at the Boffins' house, unknowingly, falls into a trap set up by her own mercenary nature about which she has previously been in the habit of joking with her cherubic doting father aka Rumty. In the house, the joke turns sour as she is subjected to a modern reality show experiment in which everyone but herself is playing psychological games with Mr. Boffin's cynicism ruthlessly exposing the weakest spots of her own materialist nature. As a precaution, John has himself fired by Mr. Boffin so that he can claim complete poverty. Luckily for John, the experiment succeeds and Bella marries poverty believing it to be identical with spirituality. However, John Harmon will not take any chances with her and puts her on probation by marrying her and living with her for some time outside London, away from the temptations of extreme wealth and the city consumption that goes with it.

If we return to the idea of abiding within ourselves through abiding in city spaces, Bella, unlike Lizzie, who is spiritually complete, needs to experience more houses through dwelling in them before her soul opens to spirituality, that is until her materialism is satiated. Dickens's own comment on Bella is that

she is "spoilt first by poverty and then by wealth" (328), thus replacing one extreme with another. Only when they cancel each other out as two opposite polarities of the material, can she opt for the spiritual. After experiencing the wealth of the Boffins' house against Lizzie's, John's and Mr. Boffin's influences, Bella is finally repentant of her striving for wealth and angry with the people who have tempted her with it and wheedled her into it (the Boffins). However, she wrongfully wants to replace it with poverty again, believing that it is wealth that has undone her (632).

In rejecting wealth, Bella rejects the house space of opulence in a similar way as Edith does in the house of *Dombey* (*DS*) and awakens to a different perception of her beginnings. The difference is that to Edith it feels dead (453) while to Bella, it has been a pleasant, but still an eye-opening experience:

"Now, I am complete," said Bella. "It's a little trying, but I have steeped my eyes in cold water, and I won't cry any more. You have been a pleasant room to me, dear room. Adieu! We shall never see each other again." (637)

The sensation of *completion* that Bella experiences, is cathartic as she is purged of aspirations after wealth, which has opened room for spirituality. Although she feels anger for having had her soul tried by the wealthy house, she is also grateful for the experience to the extent that she ambiguously kisses the hall door (637), thus establishing an identification with this house and turning it into a projection of her soul, which is guilty of money lust. On the other side of the door is a divide between the inside and outside (Bachelard 85-9), which, Bella feels, is the spiritual world that is hers to discover. This intimacy applied to the inanimate matter that the door is made of causes another trait to resurface – Bella's consumerist nature, which cannot be effaced so easily. In doing so, she tries to preserve the sense of comfort and material gain that she has experienced there, which is proved when she, already married to John, admits that she feels safer not having access to riches in the harm she may do to others or to herself (719). This is an answer, which must have left Dickens satisfied, as he did not think that money was evil, but only condemned excesses related to spending it.



Having married John Harmon, she goes through yet another house, a little cottage on Blackheath outside London where she gladly accepts the role of the housewife, doing all the numerous daily chores with the greatest pleasure and with the theoretical preparation from “The Complete British Family Housewife”. In order for her to be of more use to John, who commutes to London every day, she resorts to mastering the art of reading and understanding newspapers (722). She also gives birth to a baby girl that is named after her.

Finally, having taken her schooling from numerous houses and rooms, rich and poor, and already completely cleansed of her initial “mercenary spirit,” or so Dickens would have us believe, she can reclaim the Boffins’ house as her own. Once John Harmon has entered into his lawful inheritance, she, despite her extensive immersion in spirituality, thinks of it as *gain* being located in London. Future excessive consumption, if it occurs, could be accounted for by providing the best for their child. Dickens, again, would have us believe that this eventuality is very unlikely so we sneak into the nursery in their new house (former Boffins’) with Mr. Boffin opening the door softly to see Bella posing by the hearth with the baby. Thus, the hearth truly fulfills its function of the actual center of the modern conjugal family (Welsh 144), here represented in the intimacy of mother and baby:

There was nothing to see but Bella in a musing state of happiness, seated in a little low chair upon the hearth, with her child in her fair young arms, and her soft eyelashes shading her eyes from the fire. (823-4)

Bella’s movement to spirituality, which was in insufficient amounts in her beginnings (the Wilfers’ house), is, therefore, marked by the tropes of *antithesis* and *reconciliation*. Her movements in house space are marked by *vicissitude*, initially *protentional*, towards filling the materialist gaps in the Wilfers’ house, but subsequently retroactive as she opposes spirituality at first and embraces materialism. She then rejects it, re-activating a new *protentional* movement in opening herself to spirituality, which she seeks in her father’s house. In the end, she will have to accept both in a reconciliatory downplaying of the materialist side of her as a pre-modernist consumer.

As this analysis has demonstrated, the topical chronotope of the house as one of the city inhabitant’s possible beginnings in the modern city of London can be a useful tool in tracking that inhabitant’s movements in city space. Topoanalysis has proved to be decisive in determining the city inhabitant rhetoric in movements taken place in successive houses. The proposed chronotope can be considered generic of the city and, therefore, relevant to establishing habitation in the Modern City in particular. It offers possibilities of transcultural and (trans)historical comparative analyses aiming to establish consumption practices in cities or their representations in art. Due to the common centripetal movements of city residents who have decided to make the city their permanent home, the latter aim to inhabit increasingly larger houses related to their increased consumerist practices, thus rendering themselves susceptible to this analysis.

### The Hospital

Dos Passos’s Manhattan inhabitants, unlike Dickens’s, it must be said, never profit from the choices Bella is given as they move in infinitely colder urban spaces determined by their beginnings in the city. When not entering the metropolis from the outside like Jimmy Herf and Bud Korpenning, true New Yorkers first experience the alienated spaces of the modern city hospital. This initiation into coldness is illustrated in Ed Thatcher’s entering the hospital to see his wife who has given birth there. He is greeted by a sight of sameness between urban space and its inhabitants. It is similar to that between the Veneerings and their house: he climbs up the marble steps of the hospital to be received by a woman with a “starched face” (5). She is typically half-visible behind the top of a desk in compliance with the fragmentary experience of the city on all levels. The hospital is seen through Ed Thatcher reacting to its spaces while trying to locate his wife:

Rows of beds under bilious gaslight, a sick smell of restlessly stirring bedclothes, faces fat, lean, yellow, white; that’s her. Susie’s yellow hair lay in a loose coil round her little white face that looked shriveled and twisted. (5)

Humanity, as suggested by Dos Passos, is non-existent in hospital space, the institution portrayed as an incubator for producing cogs

to be used in the mechanical structure of the machine-like city. This sensation manifests itself in the nonchalant reaction of the nurse when Ed suggests that babies are difficult to tell one from the other: she confirms his suggestion and admits to not having labeled the baby yet. Susie, his wife, is at first speechless but then screams against flagrant inhumanity:

Susie stretched her arms out above her head and shrieked: "it's not mine. It's not mine. Take it away.... That woman's stolen my baby." "Dear, for Heaven's sake! Dear, for Heaven's sake!" He tried to tuck the covers about her. "Too bad," said the nurse, calmly, picking up the basket. "I'll have to give her a sedative." (6)

The inhuman treatment of a mother in the hospital is in a stark contrast even to the treatment Fanny (Mrs Dombey) receives after having given birth to Paul with both Mr. Dombey and the doctor listening to the ticking of their watches as her life is quickly ebbing away (*DS* 13). Thus, the moments following the birth of the new inhabitant of the American metropolis can hardly be farther from the intimacy, which should be established between mother and baby and which should stay with them as the baby grows up. Thus, the extremity of this postnatal coldness in the hospital may be considered a precursor of early posthuman science fiction as in Aldous Huxley's *Brave New World* (1932). In the case of Ellen, and by the generalization of the portrayal of the hospital as a beginning in the City, the new metropolitan resident has had his or her umbilical cord with the mother severed irrevocably from the very start. The analysis of the hospital in the pages that follow will examine the repercussions of Ellen's beginnings on her inhabiting subsequent urban spaces – private and public. Dos Passos's representation of the hospital in *Manhattan Transfer* will be seen as the typical beginning of the true New Yorkers born in the city.

The hospital can be viewed in fiction as composed of three simultaneous modes of representation in what Street and Coleman see as "an intrinsic ambiguity in the relationship between the hospital and everyday social space" (5). The first mode is of a place set off from this space, governed by its own system and order and thus appearing foreign to an outsider. The second one reveals the hospital as incomplete – that is, it needs to be transgressed

by an outsider – a visitor who intrudes on this structured foreign world and introduces his or her own system of values. The third one reveals the hospital as a heterotopic system: its "bounded and permeable status facilitates its literary purpose as a metaphor for the wider regional, national or global space in which it is located" (5).

In view of these representations, Ed Thatcher's intrusion into the foreign world of the city hospital is a synecdochic rendition of Ellen entering the foreign world of the city, being born in the hospital in which the city itself can be seen as a heterotopia imposing its own system and order to the ones who enter it. Its permeability allows its inhabitants to enter and exit this system and experience a new order of things. As *Manhattan Transfer* suggests, the ones who exit it, or are physically destroyed, thus exiting it as river refuse, are those who have entered the system from outside – Jimmy and Bud. The ones who have entered it from within – Ellen through the hospital, have always been part of the heterotopia of the city and have an innate acquiescence to, if not ready acceptance of its code.

As these two critics suggest, hospitals can be seen as insularities defined by a "biomedical regulation of space and time" (5) or continuations of the social practices of the "mainland," in this case, the city. They conclude that the heterotopic character of the hospital lies in combining Foucault's view of it as a "heterotopia of deviance," given its contingency on everyday spatial practices (12). If we consider the examined spaces so far in this study, we certainly can establish the continuity between alienation in the social space outside the hospital and in it. This study has also shown enough evidence in the representation of city dwellers as sickly, as well as city spaces as overexposed to mocking light, hospital-sickening light being but a variation. What remains to be determined is if Ellen finds herself in similar spaces after she enters the city exiting the hospital.

The subsequent scenes with Ellen reveal her as a frolicking little girl in the company of her sickly mother who is invariably moody and moaning (20). Observing her apathetic mother and her occasionally responsible father, Ellen decides that she wants to be a boy (20), combining irresponsibility with aggression. Thus, this adoption of masculine assertiveness in the city, following

her beginnings, proves successful in the “center of things” – her certain marriage to George Baldwin, the personification of success in a fiercely competitive city.

The next scene finds Ellen alone in the company of the dancing shadows of gaslight, equally unsettling as the bilious gaslight of the hospital (37) with her father gone to work and her mother going to a party. Sickly light and shadows prove to be the essential ingredient of the urban spaces Ellen moves in, especially when she is alone. The same essential component of city space can be found in the hospital with Ed Thatcher stumbling up swaying broad stairs, the sound of his toes kicking against the brass rods holding the matting down being the only clearly identifiable sound, after which a door closes, cutting off a “strangled shriek” (5).

The shriek Ed Thatcher could not identify at the hospital turns out to be that of his little daughter’s as she grows up in the shadow of his absence, which sets all shadows of her fears dancing around her and mocking at her:

Black spiraling road outside was melting through the walls making the cuddled shadows throb. Her tongue clicked against her teeth like the ticking of the clock. Her arms and legs were stiff; her neck was stiff; she was going to yell. Yell above the roaring and the rattat [sic] outside, yell to make daddy hear, daddy come home. She drew in her breath and shrieked again. Make daddy come home. The roaring shadows staggered and danced, the shadows lurched round and round. Then she was crying, her eyes full of safe warm tears, they were running over her cheeks and into her ears. She turned over and lay crying with her face in the pillow. (38)

The soothing sensation of tears running down Ellen’s cheeks is luxury she cannot have at her disposal in public spaces. Therefore, as she grows up she learns to suppress the tears and kill the emotions, thus moving towards identification with inanimate matter examined in my discussion of the chronotope of “the center of things”. In another scene of her as a child sitting on a bench at the Battery, we see her dreaming of cruising on a liner. Her father, however, dispels her dream by telling her that they are not rich enough to afford the trip. She urges him to save money for it and he looks across the bay, but all he sees is the mocking symbol of the American Dream – the statue of Liberty with looming images of smaller boats. Big steamers are rendered indiscernible by the

typical indifference of the glaring sun (52), thus even impossible to conceive of as appertaining to spaces they can inhabit, creating the image of the invisible city of urban utopia. Like Bella, she would prefer to see her father rich (52), and like her again, she sets her mind on this goal, but unlike her, she does not swerve much off her course, wealth being impossible to come by in the miraculous ways of Dickens’s *Our Mutual Friend*.

Ellen becomes an actress and with success in the American city comes her staying in successive rented spaces moving from one apartment to another and one marriage to another. Again, unlike Bella, in so doing, she is constantly reminded of the necessity and power of money in the city. Unlike Bella again, she learns to never pledge allegiance to one man, foreign to the spirit of “love and truth” in Dickens’s *angelic daughters* (Welsh 164-180).

Finally, she comes to symbolize the image of the beautiful woman of the Jazz Age sitting relaxed at a restaurant whose function in the city is summed up by a man in the acting business, “to roll ashore on the wave of fashion the second before it breaks” (312):

Ellen was delicately digging with her spoon into half an alligator pear; she kept her eyes on her plate, her lips a little parted; she felt cool and slender in the tightfitting darkblue [sic] dress, shyly alert in the middle of the tangle of sideways glances and the singsong modish talk of the restaurant (312)

Underneath this façade of a sensual and sensitive woman, however, is hidden the cold porcelain figurine, having made it to “the center of things” safe and sound on the outside with irreparable damage on the inside, but again we recall the casual passer-by who says, “it’s looks that count in this city” (5). Ellen’s relationship to spirituality suggested in her as a child is heavily influenced by the hospital and successive hospital-like alien spaces and so it is marked by a *eurythmic* movement. It results in a deferred ultimate rejection of the spiritual in the city. This urban spirituality is contained in the city as an organism, which, according to Spengler, has a soul. In the Modern City, it is embodied in the “stone Colossus Cosmopolis,” (2: 99) suggesting the capacity of the city of transforming its inhabitants after its own image. City residents gradually begin to resemble the environment surrounding

them, thus the semblance between the house and its inhabitant (Chapter 1) being extended to that of the city inhabitant and the city, the transformation itself manifested in urban tropology, as demonstrated by this analysis or as Spengler further states in his discussion of the soul of the city:

The Culture--man whom the land has spiritually formed is seized and possessed by his own creation, the City, and is made into its creature its executive organ, and finally its victim. This stony mass is the absolute city. Its image, as it appears with all its grandiose beauty in the light-world of the human eye, contains the whole noble death-symbolism of the definitive thing-become. (*The Decline of the West* 2: 99)

In view of the comparative analysis of the two metropolises, Dos Passos's Manhattan is the "absolute city" completely in control of its inhabitants. It is their "creation" and we must agree with Spengler that these metropolitan residents are "creatures" of the second order, modeled after their own creation – the City of Consumption. It is a city already anticipating the hyperreality that Baudrillard speaks of in *Simulacra and Simulation* (1981) where modernity is defined as: "a simultaneity of all the functions, without a past, without a future, an operationality on every level" (78).

As this analysis has shown, "the beginnings" are extremely important for the city inhabitants in both novels under scrutiny. They are formative of their subsequent habitation of urban spaces and predetermine their movement towards "the center of things". With Dickens, it is a movement towards spirituality, resulting from the absence of it in the beginning. By contrast, with Dos Passos, we can observe a similar movement in some city dwellers – Jimmy Herf, as well as its loss in Ellen, who manifest similar predilection for spirituality in the beginning, both being avid readers of books. Just like the chronotope of "the center of things," this one is also marked by plurality as city inhabitants enter the city differently. In Dos Passos, they all aim for the American Dream, initially spirituality being a side matter with them. Ellen is one of the very few who achieves it at the expense of total loss of the spiritual in her, standing at a reciprocal relationship to Bella, who exhibits the same pattern of movement in urban spaces. Thus all examined New Yorkers in Dos Passos share Fitzgerald's synthesis of New

York as "the city of luxury and mystery, of preposterous hopes and exotic dreams" (*The Beautiful and Damned* 222). The pursuit of these hopes and dreams in Dos Passos imparts social concreteness to them, thus revealing New York as a city of incessant struggle, an illegible maze whose occasional glamor (fancy restaurants) can hardly mask the underlying sensation of misery, despondency and silent suffering, experienced in various degrees by all major characters in *Manhattan Transfer*.

The urban chronotope in Dickens and Dos Passos, seen through physical movements in public spaces on one hand – streets, parks, bridges, etc and topical movements in urban space – the bifocal chronotope of "the center and beginning of things," recreates a gendered topological relationship between the imagined city inhabitants and representations of space. As suggested by Alfred Kazin and Edmund Wilson, the first part of this analysis of Dos Passos's metropolis presents an exaggerated difficulty of street contact between city inhabitants, the facility of this contact in Dickens's representations can be considered equally exaggerated as regards male inhabitants of the metropolis. Public spaces in Dickens are strictly masculinized with a number of exceptional dissenters. Dos Passos's public spaces present an approximately equal usage of male and female inhabitants. In both writers, the chronotope of public spaces is concrete and tropical at the same time. This analysis has extended Walter Reed's claim of its mimetically orientating nature in Dickens's London ("London Calling: The Urban Chronotope of Romanticism") to that of Dos Passos's representation of Manhattan and has shown this realist portrayal of the Modern city as common for the two writers. Augoyard's walking rhetoric categorizes Robert Alter's observation of "experiential realism" as the preferred mode of city depiction with urban writers by establishing the links to the network of *contagion* in the cities. Dos Passos's representations of Manhattan and New York are contained in a bigger number of artistically enhanced or functionally reduced heterotopic spaces – the park, the streets, etc. The tropology of movement in public places in both writers is remarkable in that it assists significantly the city inhabitants' progress in the two cities and complements their movements in city space in the second part of the analysis, thus increasing the validity of the resulting cognitive map.



Exploring the chronotope as a motif has built up on its manifestation as movements in public spaces and has made use of its transcultural and (trans)historical essence. Applied to two representations of the city – *Our Mutual Friend* and *Manhattan Transfer* in adjacent periods, it has aimed to minimize distinctions based on historicity, allowing for chronotopic variations in both writers. The examined topical chronotope has aimed to establish the significance of *being* and progress in the city in both writers. By applying inhabitant rhetoric to the oscillations from the two focal points of this chronotope as well as topoanalysis to one of them, this analysis has demonstrated that the choice of the chronotope as a motif was appropriate in that it has allowed tracing common principles of movements from and to spirituality and its loss in the city. The loss of the spiritual in city inhabitants in Dos Passos corresponds to increased consumption, identification with inanimate matter and spiritual death. In Dickens, it leads to death in both senses of the word – spiritual and physical, the former leading to the latter. Both representations feature a plurality of topical chronotopes, the prevailing principle being the opposition gain/loss of spirituality against consumption practices in a reciprocal correlation.

The chronotope in *Our Mutual Friend* is revealed as semi-organic against its inorganic nature in *Manhattan Transfer*. The tropical relationship between the two chronotopes, thus can be seen as an opposition between *false redundancy* and *incidentalality* as the prevailing tropes in walking rhetoric with Dickens's and Dos Passos's male inhabitants respectively, thus suggesting an increasing movement towards erraticism. With female residents of the metropolis, the movement is from *asyndeton* (Dickens) to *peritopism* and *paratopism* (Dos Passos), Nancy (*OT*) being the only woman who attains these tropical patterns in Dickens. Thus, a correlation of increasing, but erratic visibility can be established in the evolution from the Victorian prostitute to the liberated modern woman of the Jazz Age.

The topical part of the analysis establishes *eurythmic composition* and *vicissitude* as common in female city inhabitants with the exception of Lizzie, who demonstrates the constancy of *retention* throughout her movements in the city, thus rendering herself the most static of all examined inhabitants, which

results in a limitation to her urban habitation. By contrast, male inhabitants employ *retention* and *protention* in both metropolises with relatively equal gradability. For example, Bud's *protentional* movement towards the center is commensurate with Gaffer's exploiting the center as a cash nexus, equally resulting in death. John Harmon and Jimmy Herf share equal *retentive* spaces of establishing contact with the others, but with John, we can also see it as *false retention* masking *protention* in his movement towards his beginnings, that is, towards reclaiming his property. In this analysis, he is the only one who exhibits such a pattern, which renders him a clearly Victorian character. A similar return to the house as the beginning of things can also be observed in Pip (*GE*).

The two foci of the chronotopic analysis reveal a high degree of *anaphoric* convergence expressed in the fact that the city beginnings are a strong factor in defining the subsequent spaces inhabited by the metropolitan inhabitants in their centripetal trajectories, effectively pre-determining their endings. For example, Ellen (*MT*) adopts the coldness of the Modern city hospital, becoming an allegorical figure of it, finally turning into porcelain. Jimmy Herf returns to the pre-metropolitan warmth of his beginnings. Immigrants such as Congo, Marco and Emile are the only ones who manage to effectuate a slight upgrade on their social status, by simply earning a bit more, etc. By contrast, in Dickens, city inhabitants, if consuming moderately, upgrade their beginnings while still returning to them – Bella finally settling for a more opulent house in London.

## Conclusion

*Having said this, I do not wish your eyes to catch a distorted image, so I must draw your attention to an intrinsic quality of this unjust city germinating secretly inside the secret just city: and this is the possible awakening – as if in an excited opening of windows – of a later love for justice, not yet subjected to rules, capable of reassembling a city still more just than it was before it became the vessel of injustice. But if you peer deeper into this new germ of justice you can discern a tiny spot that is spreading like the mounting tendency to impose what is just through what is unjust, and perhaps this is the germ of an immense metropolis...*

–Italo Calvino, *Invisible Cities*

The Modern City seen by two of the most eminent urban writers Dickens and Dos Passos, similar to the parting words of the explorer Marco Polo addressed to the emperor Kublai Khan in *Invisible Cities*, essentially seeks poetical justice as literary imaginings. This vision aims to rationalize the immense metropolis at the end of the 19<sup>th</sup> and beginning of 20<sup>th</sup> centuries – London and New York and presents it through the writer's imagination and capacity of creating coherence out of an incoherent urban environment. The goal of this work then has been to explore the depictions of the metropolis in two city writers on the brink of two adjacent epochs and compare these depictions, thus revealing the essential characteristics of representations based on the city as a *physical locale* as well as the potential this approach has in representing city experience.

In this comparative analysis, the leading premise has been that Dickens is credited with the use of certain modernist techniques while Dos Passos is representative of high modernism. This analysis has refrained from exploring the literary aspects of these portrayals. Instead, it has sought differences, similarities and continuities in the Modern City based on a synchronic approach with references from urban, economic and sociological studies. It has aimed to elicit the indications of a *compossibility* marking

the relationship city inhabitant – urban habitat and also to extract the continuities found therein. In addition, it has examined the writers' usage of city spaces and topoi, establishing reversals of heterotopy, which signal the presence of the sensibility of a new epoch – that of Modernism.

The method of the analysis has been to compare and contrast a number of representations of London and New York respectively, moving from its physical through its cultural dimensions to *l'espace vécu* of the city as a palimpsest revealed by means of the city inhabitants' movements through topological and narrative space. The physical dimensions present cityscapes containing bright and dark colors heavily affected by the use of light and rain. The cultural dimensions are revealed in a number of common filters, resulting in a spectral analysis of urban spaces, allowing us to see the relationships between city inhabitants and the city as a cultural construct (the four Cs of urban experience). *L'espace vécu* viewed as a palimpsest of reading-writing in the City contains the exploration of city topoi and inherent urban tropology linked to the city dwellers, examining the intimate relationship of belonging between the latter and city places. Representations of space and representational spaces as an integral part of *l'espace vécu* [actually lived experience] have been examined as produced by the Modern City in the timeframe of middle to *fin-de-siècle* modernity. Dickens's depictions of the city (London) have been examined in response to the growing influence of advancing modernism as an urban functionality and aesthetic sensibility. They have been reviewed against the American urbanity of Dos Passos (New York), which reflects the quintessence of modernist tendencies, both aesthetic and functional that Dickens was able to capture in his increasingly modernist depictions of London.

In this analysis (Chapters 1-5), the Modern City has been viewed as continuous across the Atlantic in the relationship between city inhabitant and urban space (*container* and *contained*) related to place. The city explained through "historicity without historicism" as stated by Lefebvre in *The Urban Revolution* (71) allows tracing trans-historical continuities through the rise from its form at the turn of last century to its state at present. The analysis has been concerned with establishing points of retention, which has allowed examining represented urban spaces across the

Atlantic in Dickens and Dos Passos as a “collection of common cultural specimen” (Mumford, *The City in History* 562). These points of cultural commonality can also be found elsewhere, but they further define and determine the characteristics of these representations through the dialogism between them established by the comparative analysis done in this study.

The city as a landscape (physical dimensions) is revealed in its intrinsically dual (heterotopic) nature as a place of darkness and light in both writers’ imaginings as well as its relationship to urban utopia at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries. Commonality has been found not only in common cultural tendencies, but also in the intense reliving of urban spaces, producing fine examples of “experiential realism” through the augmented reality of the multi-camera approach employed by both writers. In order to determine how Dickens and Dos Passos make use of this type of realist representations of the city, common topoi in the two represented metropolises have been examined. In the chronological frame under scrutiny, Dickens’s representations of London have been viewed as anticipating a changed social code across the Atlantic as well as reaching out towards modernist depictions of urban space, contained in the intense interaction between city dweller and city space. Dos Passos’s representations of New York, modernist as they unquestionably are, have shown certain residual cultural traits from the Old World, nostalgically reaching back to a common sensibility with that of Dickens – both condemning the modern(ist) city as inhuman. The two writers have reflected common infrastructure and technologies, but different reactions on part of the city dwellers to them. Based on the four Cs of urban experience – *culture*, *conflict*, *consumption* and *community*, as well as Heidegger’s idea of *dasein* (being there), an analysis of common urban spaces and topoi has been done, which has shown points of cultural discontinuity in Dickens and Dos Passos. The appropriation of city spaces has been further determined by means of examining comparable topical chronotopes based on tropology.

The danger of producing a “distorted image of the city,” as remarked by Italo Calvino (163) through Marco Polo’s words of caution may be inherently present in any urban representation. In order to establish the extent of this distortion, which can

signal a modernist depiction, I have proposed a close reading of a number of passages from the selected works by both writers. In doing so, I have explored their portrayal of light and rain in the city as well as their representation of the binary opposition heavenly – earthly city as a response to urban utopia (Chapter 1). The employment of light as a means of portraying a cityscape is intensely present in both. In my analysis, Dickens has been shown as moving towards expressionist portrayals from early works such as *Oliver Twist* onwards, this tendency felt the strongest in *Our Mutual Friend* and *The Mystery of Edwin Drood*. Dickens’s use of light, however, remains severely limited by comparison to Dos Passos’s. The comparative analysis has shown an evolution of Dickens’ depictions of illuminated residential spaces. For example, Rose Maylie’s (*OT*) may be perceived as shallow in the well-lit spaces she inhabits from a modern point of view. A much stronger sense of desolation is felt in the grand manors of Lady Havisham (*GE*) and Mrs Clennam (*LD*) where profuse light only exposes the hollowness of their inhabitants. The disconnection between light and spirituality is abrupt in Dos Passos where light becomes a force of its own. It cannot be controlled, but controls instead, showing the city inhabitants in rented spaces as pale and sick as Dickens’s are.

The employment of light by the two writers under scrutiny has been done in its antipodal relationship to rain. As an all-permeating force in Dos Passos, light is a powerful agent of modernist depiction, revealing urban bleakness and desolation at variance with invariably clear eerie skies. By contrast, absence of light in Dickens, strongly suggests despondency in the industrial metropolis, while its presence may occasionally suggest a palpable sense of desolation in his middle and later works. Rain in both is also strongly felt. In Dickens, it is a demonstration of the power of nature, which cannot be controlled by the metropolis, even though rain in the city is usually portrayed with diminished ferocity. By contrast again, in Dos Passos, rain is a force of its own, which, like light, controls, disposes and paints a picture of modern art – the city as distorted images.

Light also plays a crucial role in defining the heavenly city, contrasted to the earthly city in both metropolises on the basis of an exploration of urban dreams and urban realities. Both

writers, like historians such as Spengler (*The Decline of the West*), Mumford (*The Golden Day, The City in History*) and Wright (*The Living City*), have consistently shown the Modern City as a place where urban dreams are shattered, realized in the dysfunction or underfunctioning of the represented urban spaces such as bridges, cathedrals, public buildings and parks. Nowhere is this fact more evident than in the depiction of the skyscraper by Dos Passos where he shares Mumford's concerns from *The Highway and the City* and *Sidewalk Critic*.

The massive archeological transformations of the Modern City, which involved modernizing it with buildings of glass and concrete as well as revolutionary changes in its infrastructure, means of public and private transport, rise of corporations, etc, were already present in Dickens's London. They, however, saw their climax in the abruptly rising curve of the Manhattan skyline in the 1920s, amply portrayed in Dos Passos's New York. In my analysis, I have reviewed Dos Passos's portrayal of the skyscraper as a "dream deferred" as it yet again fails to resolve Mumford's concern with the livable city, where "necropolis and utopia" are the only options available to the city inhabitants (*The City in History* 3). While Dos Passos's represented New Yorkers are enchanted by the imposing grandeur of the skyscraper, they are never offered a solution to their urban problems, and so remain bitterly disillusioned, some of them dying in their futile attempts to control its inaccessible elevated spaces.

With the characteristics of the Modern cityscape so outlined, the urban filters applied to the city representations in this analysis are the four Cs of urban experience as explained by Simon Parker in *Urban Theory and the Urban Experience* (2004): *culture, conflict, consumption* and *community*. They have sought to rationalize further the urban portrayals under scrutiny, moving to the deeper structure (cultural dimensions) of the modern city by examining its cultural spaces (Chapters 2,3) based on the exploration of city communities and their consumption patterns. Commonalities in this aspect have been established in focusing on the mainstream cultural space for both metropolises – that of *pecuniary culture* (Veblen, *The Theory of the Leisure Class*). It is expressed in societal advancement based on the impetus to consume and features Veblen's terms of "conspicuous consumption" and "vicarious

consumption". When applied to the urban representations, these terms have revealed consumption patterns in the Modern City as not only based on class, but also on gender.

Women in both metropolises have been established as "vicarious consumers," the effect being much stronger in Dickens where women are heavily inhibited by a mainstream paternal heterosexual code of communication. In Dos Passos, liberated by the spirit of the Jazz Age, the metropolitan woman is still portrayed as heterosexual but as willingly accepting the role of a vicarious consumer aiming at high consumption levels in the City, provided through a marriage to a successful businessman (Ellen Thatcher and George Baldwin). By contrast, Dickens's women have to go through the preliminary stage of seeming rejection of vicarious consumption (Chapter 3), which is connected to their corporeal consumption patterns. Dickens, thus portrays them as reduced corporeal consumers in that they are never seen eating in public. Likewise, they never make their sexual desires obvious (Welsh 169). In my discussion of corporeal consumption in women, I have addressed the issue of "anorexia mirabilis" so defined by Gail Houston (45). In my response, I have offered a different interpretation of *signifier* and *signified*: lack of visible consumption does signify complete abstention and does not result in *anorexia nervosa*, but rationalizes the "miraculous" corporeal state of Dickens's *angelic daughters*.

In my interpretation, in their premarital adolescent years, they deliberately abstain from overt consumption, thus showing clear patterns of what I call *conspicuous unconsumption* (Chapter 3), which aims to attract a husband, who is seduced by flaunted reduced consumption patterns on their part. In this discussion, I have made use of Baudrillard's two pairs viewing consumption as a process: *signification and communication* and *classification and social differentiation* (*The Consumer Society* 61). The first pair is applied to corporeal consumption in London and New York with the conclusion that its signification in the angelic daughters is an award locked in post-marital uninhibited consumption of commodities. This type of urban behavior reveals a paternal heterosexual communication code in Dickens. Writing in this code, Dickens creates the image of the modern heterosexual woman, who differs in appearance from the actual woman of



his times, better represented by Wilkie Collins (Chapter 3). It is this image, however, that has been established as defining the mainstream metropolitan woman in Dos Passos's New York where she assumes her role of confidante of the city entrepreneur at the restaurant table. Thus, Dos Passos, similar to Fitzgerald, does not reveal many scenes of domestic dinners, but prefers to see them as a social occasion. In a code resembling that of Dickens, women may abstain from eating much while consuming vicariously so they can indulge in uncontrolled alimentary practices at fancy restaurants once the wealthy husband has been secured – the prize for their corporeal sacrifice – Ellen Thatcher seducing George Baldwin (Chapters 3,5).

In the last part of my discussion of city consumption, I have addressed the relationship between consumption as social urban behavior and consumption (tuberculosis) as a disease endemic to the Modern Metropolis and have established a strong relationship between the two in both represented metropolises. Sontag suggests a continuity of sporting gaunt looks from the previous epoch into Modernism, a vogue that came into being from consumptive patients, who thus appeared to be more spiritual (*AIDS and Its Metaphors* 31). This aspect of tubercular looks is exploited by Dickens in *Dombey and Son*, his earlier works containing more modernist imaginings of the disease connected to consumption as in *Sketches by Boz*, *The Old Curiosity Shop* and *Nicholas Nickleby*, where it is depicted as an indiscriminate killer, but where lesser consumers of the city are still more predisposed to it (Nell, Smeke, etc). A direct relationship between the disease and urban consumption is detected in *A Christmas Carol* where the character Tiny Tim recovers from his supposed tubercular condition after his consumption of food and commodities has been increased, resulting from the fact that his father's employer embraces the Christmas tradition of generosity and gifts-giving. Dos Passos's depictions of the disease are clinical (*USA*, *TS*) – showing its symptoms and connecting them to insufficient consumption in the city, thus establishing a connection to portrayals of tuberculosis from Dickens's earlier works. As an integral part of *pecuniary culture* comprising urban consumption, the verbal portrait of the city has also been examined (Chapter 2). It has revealed male talk in the two analyzed metropolises as very business oriented with

various degrees of intelligibility, establishing a strong commonality in London and New York, which shares Barthes's interpretation of left and right myth (*Mythologies* 149-151).

It is in women's talk that the differences are vast. In Dickens, they follow the pattern of sibling rivalry between girls found in a number of novels – Fanny and Amy (*LD*), Bella and Lavinia (*OMF*), etc. Married women are often portrayed as mercenary by Dickens – Mrs General (*LD*), Edith (*DS*), etc, and their talk may be hysterical, pompous and insincere. In general, they are portrayed as "bad-tempered" (Chesterton 71). As for women in Dos Passos's New York, they have the speech patterns of the modern woman who is completely articulate and, being able to surpass her role of confidante, she is capable of providing moral support.

Culture differences and unequal consumption of cultural spaces lead to conflict in both writers and are often expressed in crime (Chapter 2). With Dickens, acts of crime receive biblical justice in the metropolis. Whether caught or not, criminals suffer the consequences of their deeds – either convicted by the court to death – Fagin (*OT*), Abel Magwitch (*GE*) or commit suicide – Mr Merdle (*LD*), Ralph Nickleby (*NN*). Alternatively, they may be buried or burned by the material projection of their avarice – Mrs Clennam (*LD*), Miss Havisham (*GE*), etc. Criminals are also portrayed as invariably ugly and repulsive – Quilp (*OCS*), Uriah Heep (*GE*), their own bodies being an allegorical projection of their sins.

By contrast, Dos Passos's city criminals commit a crime against a physical person or the state. As a result, they are convicted by a court, which imposes harsh sentences as a reaction to the liberties of the Jazz Age, thus incriminating the entire epoch. Still, a moral code governing the lives of the city inhabitants in Dos Passos can be detected and it is similar to Dickens's condemnation of the City, but is manifested differently – city inhabitants like Jimmy Herf are incriminated by the City itself for their failure in it. The City is thus seen as a place of inversed moral order where no crime can compare to the one committed by those who are not successful as consumers in its spaces.

In the last part of my analysis, I have examined *l'espace vécu* of the city expressed in the "unconscious of the urban" (Lefebvre, *Writings on Cities* 108) realized in walking and inhabitant

rhetoric. Moving from the surface to deeper structures of the city, I have examined urban habiting produced by concrete topoi such as the bridge, cathedral, park, the street and the river (Chapter 4), which are common for the two represented metropolises. The aim of this analysis has been to establish the presence of aesthetic and/or functional heterotopy, which would point to modernist depictions of the city, arising from established points of rupture – discontinuities reflecting the rugged essence of the Modern City.

Dickens's depictions of bridges are a result of the clash of the industrial city with traditional river symbolism, the two elements sharing a commonality of their geographical intersection. In Dickens's novels, city inhabitants seek identification with the bridge as a last resort to identifying with the city represented by the bridge – Nancy (*OT*), Martha (*DC*). These fallen women have demonstrated profound knowledge of bridge symbolism, a Dickensian conceit, which predetermines their confirmed identification with the city in the only manner available to them. By contrast, in Dos Passos, bridges usually provide the refreshing effect of the river as a natural city container on a dweller tired of images of concrete and glass. The most symbol-laden ones are London Bridge (Dickens) and Brooklyn Bridge (Dos Passos), both described as places for committing suicide and thus for exiting the fictional space of the urban representation. Dickens's bridges may occasionally offer a respite from oppressive urbanity in a similar manner (*DC*), but as a rule, remain somber places producing repressive “colonized space” of forced identification with the City just like cathedrals do (Lefebvre, *The Urban Revolution* 20). In Dos Passos, their functionality of urban identification is further developed by their being endowed with the capability of creating heterotopic spaces (Foucault, *Of Other Spaces* 22-27), felt the strongest at the portrayal of Brooklyn Bridge where the space of the bridge is permeable and creates a stable heterotopy of compensation and illusion (24-27). In that aspect, Dickens's bridges are on the brink of creating their own spaces and thus remain pre-modernist by comparison to those in Dos Passos.

A more precise reversal of heterotopy can be established in the depictions of the cathedral and the church in both metropolises, showing strong modernist influences. The cathedral is inherently heterotopic, containing secular and religious space of which the

sacred space is the only real one for the religious person (Eliade, *Le sacré et le profane* 25). My analysis has shown that loss of heterotopia can be observed in a number of Dickens's novels – from his middle works onward and this sacred space is being replaced with a third, secular space – that of culture tourism. Examples of this functional (restored) heterotopy of the cathedral signaling the advent of the new epoch can be found in *David Copperfield* where a visitation to a cathedral town has nothing to offer to the tourist. Moreover, in *The Mystery of Edwin Drood*, John Jasper, the choirmaster, sees it stripped of its usual reverential aura. For him, it is nothing but a place of work, where he experiences occasional pangs of remorse, desecrating it by frequenting an opium den in London. The transformation in the making, captured by Dickens, is fully realized in Dos Passos, where office workers can be seen transforming the tombs near Trinity Church into a picnic site where they consume their lunch. The sacred spirit of the place is effectively disembodied under the encroaching Wall Street and Broadway, which, similar to the effect of the religious objects from the previous epoch, in an inversed effect of the rising power of the secular, irradiate the adjacent spaces with their commercial spirit.

Streets and parks in Dickens, most notably Hyde Park and Greenwich Park, are capable of partial aesthetic heterotopia similar to the one created by bridges. In Dos Passos, Central Park is completely capable of creating its own heterotopic space – aesthetic heterotopia. Again, just as in the portrayal of the bridges, Ellen (*MT*) experiences the sensation that she is being chased by kidnappers with the park becoming a projection of consumerist nightmares. As for streets, they are usually portrayed as a place of fear for women, Bella (*OMF*) being one of the very few exceptions. Streets, as urban spaces, are strongly masculinized in Dickens and are the playground of the flâneur with his extensive exploration of the Adelfi and Fleet Street (*DC*).

By Contrast, in Dos Passos, streets acquire aesthetic heterotopia, especially big avenues such as Fifth Avenue (*MT*) and Broadway (*MT*). Thus, they become a compensation for the oppressive concrete and glass surrounding the city dweller. As with parks, in Dickens, this heterotopy remains underdeveloped, streets potentially becoming spaces of fear for the female inhabitants of

the metropolis such as Florence (*DS*). The flâneur, as a scientific explorer of urban spaces, is rendered through a multi-camera eye view in Dos Passos and is contrasted to a more limited omnipresent flâneur – Boz (*SB*) or David Copperfield (*DC*), etc, these cases presenting a limited view of “experiential realism” (Alter xi). By comparison, Jimmy Herf and Ellen Thatcher as proficient flâneurs in *Manhattan Transfer*, invariably move through thick urban spaces being hurt as they pass, the sensation of movement observed through three cameras – focal points. These points are the panoramic camera offered by the directing narrator, the close-up view of abrasion given through walking in urban spaces and the inner perspective of stream of consciousness. This multi-camera experience includes glimpses of the third perspective in certain passages from a late representation of London – *Our Mutual Friend* where the multi-camera approach is better developed.

Experiencing the city through its spaces, producing miraculous happenings, is an intrinsic feature of the metropolis (Dainotto 59), but it also presupposes establishing a connection between place, space and city inhabitant in the conscious or unconscious choice that the inhabitant makes while using specific trajectories in city spaces. In the last part of the analysis (Chapter 5), I have built up on the idea of the concrete topographical representation of the city in Dickens in Walter Reed’s essay “London Calling: The Urban Chronotope of Romanticism” (2011) by extending this specificity to the chronotope in Dos Passos’s urban representations. Therefore, I have examined the city inhabitants’ movements through city spaces at two levels. They are the following: 1. through inhabitant rhetoric (Augoyard, *Step by Step* 77-135) – the way the city inhabitant appropriates urban spaces; 2. through exploring the topical and tropical chronotope of “the beginnings” and “center of things” for the city inhabitants in two novels – *Our Mutual Friend* and *Manhattan Transfer* by applying the idea of the tropical chronotope, which allows for a trans-historical analysis of cities (Holquist 109).

The first part of the analysis has established Dickens’s London as having an exaggerated capacity of *contagion* (contact), typical of male city inhabitants taking walks characterized by *false redundancy*. They are contrasted to walks in Dos Passos’ New York, which, when taken by male inhabitants, are marked by

*real redundancy* and *incidental*ity, thus rendering these walks much more erratic. Female inhabitants in both metropolises share a higher degree of similarity in their walks. They contain a number of spatial tropes of avoidance such as *peritopism* and *paratopism*. In Dickens, these tropes are typically employed by fallen women such as Martha (*DC*) and Nancy (*OT*). Dissenters from the paternal norm of outdoor behavior such as Miss Wade (*LD*) are marginalized by the masculinized spaces of London streets. As a result, their walks are rendered through the master trope of *asyndeton*. As remarked by Alfred Kazin (344) and Edmund Wilson (144), the extreme hostility of public spaces (streets and parks) can also be considered an exaggeration. It leads to the conclusion that while Dickens sought to mitigate the effects of urban alienation on London streets by the conceit of *contagion* established too easily, Dos Passos amplified its effects. Thus, the latter renders Manhattan streets extremely hostile, an urban planet, which governs the lives of its inhabitants through its spaces deprived of intimacy.

In order to validate the conclusion from the first part of the analysis, the second part of the examination of the urban chronotope, looks at the deeper structure of the tropical topology contained in the inhabitants’ beginnings and endings in the two metropolises under scrutiny. Two basic beginnings have been examined – the house (London) and the hospital (Manhattan), the other possible beginnings in the metropolis having been analyzed in Chapters 1 and 2. The topical chronotope of “the beginnings” and “the center” has been compared in two novels – *Our Mutual Friend* and *Manhattan Transfer* with the conclusion that the house and the hospital are extremely important as city beginnings and that the portrayal of these spaces has affected the subsequent habitation of the city dwellers in other urban spaces. In order to ascertain the complete set of factors determining the extreme hostility of metropolitan spaces in London and New York, the two beginnings have been examined by means of topoanalysis (Bachelard, *The Poetics of Space*). Both metropolises have been proved deficient of intimate spaces as beginnings (their occasional presence confined to the poor in Dickensian London) with much more acute sense of alienation felt in New York. Thus, the hospital for Ellen Thatcher is as cruel a beginning as the ferryboat for Bud

Korpenning and Jimmy Herf, predetermining the equally alien spaces of subsequent urban habitation for them.

The house in London is rather a place of promise of urban self-sufficiency contrasted to the hospital, which only suggests self-sufficiency in coldness. As a beginning in the city, the house is a locus of possible intimacy as well as consumption of commodities, and as such, triggers a search for completion for Bella (*OMF*). She has to go through many houses until she makes a return to the intimacy of the house as the habitation of spirituality. Lizzie Hexam (*OMF*), the other female inhabitant analyzed here, is endowed with spirituality from the very start of her life, being born in an oneiric (dream) house, challenged by the ruthless urbanity of the big city. The urban hostility of the house is somewhat mollified as an effect by the riverside. While Dickens is severely critical of the riverside conditions, he still suggests, through Lizzie, that spirituality can prevail even there. By contrast, Ellen, being born in a very hostile modern city hospital, moves through urban spaces lacking intimacy – rented spaces – apartments, offices, studios until she is completely deprived of the spirituality that she had as a child. She is initially interested in reading books and fantasizing, but in the end embraces the cold world of success, realized through high levels of consumption, which is the ultimate point of self-sufficiency for her.

The other focus of this part of the chronotopic analysis has been concerned with the city inhabitants' movements towards the "center of things". It has established that this center is the quintessence of a semi-organic place in the representation of London and the core of an inorganic place in that of New York. It is because of this reason that Manhattan public spaces need to be so heavily charged with aesthetic heterotopy (Chapter 4), creating illusions of compensation for such an extremely hostile urban environment. The analysis has demonstrated that the "center of things" engenders the centripetal force that moves all city inhabitants towards the city center. The more time they spend in it, or the faster they move towards it, the higher the likelihood of their perishing in it, vacating space for the influx of the newcomers. Their disappearance in the center can be realized in a physical or spiritual death (Dos Passos): Stan Emery identifies with the skyscraper (*MT*), setting fire to himself and burns in it; Bud

Korpenning becomes deranged in his dreams of the center and commits suicide (*MT*). An example of the latter is found in George Baldwin and Ellen who lose the spiritual in them identifying completely with the dead world of concrete and glass, turning into porcelain figures (*MT*). With Dickens, the loss of spirituality in the center is linked with physical death by default: Gaffer Hexam exploits the river as a dredger, scavenging for dead bodies until he drowns there (*OMF*). The other represented inhabitants from both novels manage to keep their sanity and spirituality either by fleeing from the center – Jimmy Herf (*MT*) or by managing to transform its products – John Harmon (*OMF*), who adapts his inheritance to the forthcoming more modern times.

The idea of doing a bifocal analysis of the topical chronotope in the two novels under scrutiny stems from the dynamic relationship between these two urban chronotopes. The analysis, apart from exploring the city inhabitants' trajectories towards the center, has also aimed to establish the relationship between these two foci. Points of *anaphoric* convergence have been established in the fact that by moving towards the center, the city inhabitants are influenced by their beginnings and so the latter are certainly reflected there.

Both metropolises have revealed the riveting drama of the experience of the Modern City, a spectacle in which its inhabitants are the actors, and which leaves no roles for passive onlookers. It amazes and confuses, fascinates and appalls simultaneously. Kate Nickleby's "Towards the city" (*NN*) neatly summarizes the impetus of the newcomers, the latter being hurled towards a powerful magnet, which sucks all their energy and turns it into light. They bring with themselves their dreams of better urban conditions, which are challenged by the Modern City through imposing its high standards of consumption that belittle and dehumanize its inhabitants.

This study has shown commonalities of experiencing Modernity at the turn of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries through the works of two distinguished urban novelists and thus has aimed to present a more complete picture of the Modern City, addressing the problem of cartographing the imagined spaces of two cities contained in Modernity. Therefore, it gives allowance for the intrinsic difficulty in perceiving these spaces as clearly cut and



hence mappable – “En littérature, les guides fiable n’existent pas, car on ne cartographie pas les espaces imaginaires” [In literature, reliable guides do not exist since one does not map imaginary spaces] (Westphal, “Pour une approche géocritique des textes”). Thus, in reconstructing the map of the represented metropolis, this analysis establishes Dickens as an important precursor of modernists such as Dos Passos.

As this comparative study has revealed, the cityscapes marked by colors and the use of light and darkness, are vastly different in the two metropolises. A closer look at them, however, reveals a number of modernist similarities, in the making in Dickens and uniformly present in Dos Passos. Moving to the deeper city structure has unveiled many more continuities between the dwellers of both metropolises, as well as between them and the city. The main reason for these striking overlapping areas must be sought not only in the transatlantic historical interchange between the two cities, but also in the sensibility of the two writers, who both wrote social novels and who saw the city inhabitants as suffering from the super-entity of the City, the latter relentlessly imposing its harsh rules upon the former. Trapped in time and space, the city dwellers are portrayed as completely dominated by the city as a rigid container of urban spaces.

Portrayed by both as bleak and mechanical, with the sense of desolation and emptiness much more poignant in Dos Passos, the Modern City so presented by them was certainly influenced by Darwin and his theory of natural selection. With Dickens, the effects are mitigated by pockets of *contagion*, which render certain urban spaces more habitable – poor houses still containing intimate spaces whose inhabitants have preserved their pre-industrial humanity simply because their consumption capacity is severely limited. Alternatively, well-lit houses of opulence may offer residual condescending charity, doled out by “magnanimous” individuals. Outside these pockets of warmth, real and feigned, lies an urban wilderness producing spaces of fear and despondency. By contrast, Dos Passos’s City does not offer any such alleviation of the urban plight marking an indifferent metropolis, except for the lunchwagon where metropolitan underachievers gather for a cheap drink similar to identical places of singular comfort as in Orwell’s *1984*. It is the City itself that turns its overachievers into

mechanical toys, thus robbing them of all vestiges of humanity, and consequently, of the real pleasure of savoring their success.

Dickens’s metropolis *noir* is thus aligned with Dos Passos’s metropolis *illuminated*, presenting two highly stylized sides of the Modern City, equally cold and forbidding, turning it into a place where urban dreams are played out only to be shattered and where daydreams induced by heterotopic topoi may take their place as the only real relief, which is only temporary. With their urban representations, Dickens and Dos Passos have demonstrated the power of persuasion in a vibrant cinematographic experience of the City, more intense and much more strongly felt with Dos Passos. In it, the city inhabitants’ inner spaces are revealed in their daily interactions with the City, the psychological dimensions of which are suggested, rather than imposed, whose compound effect, as remarked by Sartre, may reproduce life with a frightening verisimilitude.

The effected comparative analysis of represented literary space as an interdisciplinary study has aimed to add new aspects – economic and cultural, as well as a new spatial dimension to Dickens’s place in fascinating cross-discipline studies such as Franco Moretti’s geographical research into the 19<sup>th</sup> century novel in *Atlas of the European Novel 1800-1900*, exploring more aspects of his idea of the *third* (Chapters 2-5). Thus, Dickens’s and Dos Passos’s urban novels can be seen as an increasingly dissonant representation of the City, with unity progressively harder to establish as we approach the 20s of last century. The reconstructed composite image of the Modern City articulated by both writers also suggests a link to the present in its more recent portrayals by eminent writers influenced by Dickens such as Zadie Smith in her *White Teeth* (2000), Tom Wolfe and Jonathan Franzen by both Dickens and Dos Passos in *Bonfire of the Vanities* (1987) and *The Corrections* (2001) respectively, John Irving by Dickens in most of his works, especially in *In One Person* (2012), etc.

These two writers, then, stand not only as our eminent precursors, but also as our contemporaries in the continuity of Modernity. Their reproduction allows us to relive spatial urbanity about 100 years ago and relate it to our own experience of the City in the larger sense of Modernity at the beginning of the 21<sup>st</sup> century.

## Bibliography

### PRIMARY SOURCES

1. Dickens, Charles. (1843) *A Christmas Carol*. the Project Gutenberg Ebook, #19337, 2006.
2. Dickens, Charles. (1852) *Bleak House*. New York: Oxford University Press, 1999.
3. Dickens, Charles. (1850) *David Copperfield*. London: The Electric Book Company Ltd, 1998.
4. Dickens, Charles. (1848) *Dombey and Son*. Jakarta: The Econarch Institute, 2009.
5. Dickens, Charles. (1860) *Great Expectations*. Oxford: Clarendon Press, 1993.
6. Dickens, Charles. (1857) *Little Dorrit*. New York: Books, 1868.
7. Dickens, Charles. (1844) *Life and Adventures of Martin Chuzzlewit*. The Pennsylvania State University, 2007.
8. Dickens, Charles. (1839) *Nicholas Nickleby*. Oxford: Oxford University Press, 1990.
9. Dickens, Charles. (1838) *Oliver Twist*. London: Novel Library, 1950.
10. Dickens, Charles. (1865) *Our Mutual Friend*. Jakarta: The Econarch Institute, 2009.
11. Dickens, Charles. (1836) *Sketches by Boz*. New York: Charles' Scribner's Sons, 1903, release as ebook 2009.
12. Dickens, Charles. (1841) *The Old Curiosity Shop*. London: J. M. Dent & Sons, Ltd., 1907.
13. Dickens, Charles. (1842) *Pictures from Italy; American Notes*. London: Chapman & Hall, 1880.
14. Dickens, Charles. (1870) *The Mystery of Edwin Drood*. The Pennsylvania State University, 1999.
15. Dos Passos, John. (1925) *Manhattan Transfer*. Boston. New York: Houghton Mifflin Company, 2000.
16. Dos Passos, John. (1921) *Three Soldiers*. New York: George H. Doran Company, 1921.
17. Dos Passos, John. *USA: The 42nd Parallel* (1930), *Nineteen Nineteen* (1932), *The Big Money* (1936). New York: Houghton Mifflin Company, 1984.

### SECONDARY SOURCES

#### 1. Books

- ADAMS, Arthur G. *The Hudson River Guidebook*. New York: Fordham University Press, 1996.
- ADAMS, Henry. [1903] *The Education of Henry Adams*. Stilwell: Digireads.com Publishing, 2007.
- ALTER, Robert. *Imagined Cities: Urban Experience and the Language of the Novel*. New York: Sheridan Books, 2005.
- ANDERSON, George P. *American Modernism 1914-1945*. New York: Maple Press, 2010.
- ARNOLD, Mathew. [1869] *Culture and Anarchy*. New York: Oxford University Press Inc, 2006.
- AUGOYARD, Jean-François. [1979] *Step by Step*. Minneapolis: University of Minnesota Press, 2007.
- AYRES, Brenda. *Dissenting Women in Dickens' Novels: The Subversion of Domestic Ideology*. Westport, CT: Greenwood Press, 1998.
- BACHELARD, Gaston. [1958] *The Poetics of Space*. New York: Orion Press, 1994.
- BAKHTIN, Mikhail. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Kenneth Brostrom. Austin: University of Texas Press, 1982.
- BALL, Michael and David Sunderland. *An Economic History of London: 1800-1914*. New York: Routledge, 2001.
- BARTHESE, Roland. [1957] *Mythologies*. New York: Hill and Wang, 1972.
- BAUDRILLARD, Jean. *The Consumer Society: Myths and Structures*. London: Sage, 1998.
- BAUDRILLARD, Jean. [1981] *Simulacra and Simulation*. Ann Arbor: University of Michigan Press, 1994.
- BEAUVOIR, Simone de. [1949] *The Second Sex*. Ed. H.M. Parshley. London: Lowe and Brydone Ltd, 1956.
- BELY, Andrei. [1916] *Petersburg*. London: Penguin Books, 2011.
- BENJAMIN, Walter. [1935] *The Arcades Project*. Cambridge. Massachusetts: The Belknap Press of Harvard University Press, 1999.
- BLECHER, Max. [1937] *Întâmplări în irealitatea imediata*. București: MondoRo, 2010.

BRADBURY, Malcolm and James McFarlane. *Modernism 1890-1930*. Middlesex, England: Penguin Books Ltd, 1978.

BYRNE, Katherine. *Tuberculosis and the Victorian Literary Imagination*. New York: Cambridge University Press, 2011.

CALINESCU, Matei. [1987] *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitch, Postmodernism*. Durham: Duke University Press, 2003.

CALVINO, Italo. [1972] *Invisible Cities*. New York: Houghton Mifflin Harcourt, 2002.

CHESTERTON, G.K. [1911] *Appreciations and Criticisms of the Works of Charles Dickens*. London: J.M. Dent & Sons Ltd, Gutenberg Project, EBook #22362, 2007.

CHOMSKY Noam. [1968] *Language and Mind*. New York: Cambridge University Press. 2007.

CINAR, Alev and Thomas Bender. *Urban Imaginaries: Locating the Modern City*. London: University of Minnesota Press, 2007.

CIUGUREANU, Adina. *Modernism and the Idea of Modernity*. Constanta: Ex Ponto, 2008.

CRANE, Stephen. (1893) *Maggie: A Girl of the Street; George's Mother*. Greenwich, CT: Fawcett, 1960.

CRUNDEN, Robert M. *Body and Soul: The Making of American Modernism*. New York: Basic Books, 2000.

CURRELL, Susan. *American Culture in the 1920s*. Edinburgh: Edinburgh University Press, 2009.

DAVIS, Robert Gorham. *Pamphlets on American Writers: John Dos Passos*. Minneapolis: University of Minnesota Press, 1962.

DAINOTTO, Roberto M. *Place in Literature: Regions, Cultures, Communities*. Ithaca: Cornell University Press, 2000.

DE CERTEAU, Michel. *The Practice of Everyday Life*. Berkeley: University of California Press, 1984.

DELEUZE, Gilles, and Felix Guatarri. [1972] *Anti-Oedipus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 2000.

DERRIDA, Jacques. [1972] *Positions*. Chicago: The University of Chicago Press, 1981.

DERRIDA, Jacques. [1967] *Of Grammatology*. Baltimore: The Johns Hopkins University Press, 1997.

DOHERTY, Gerald. *Theorizing Lawrence: Nine Meditations*

*on Tropological Themes*. New York: Peter Lang, 1999.

DUCKWORTH, Jeannie. *Fagin's Children: Criminal Children in Victorian England*. New York: Cambridge University Press, 2002.

ELIADE, Mircea. *Le sacré et le profane*. Paris: Gallimard, 1965.

ELIOT, T.S. *Notes towards the Definition of Culture*. London: Faber & Faber Ltd, 1948.

ELIOT, T.S. [1922] *The Annotated Waste Land with Eliot's Contemporary Prose*. Ed. Lawrence Rainey. New York: Yale University Press: 2006.

ELIOT, T.S. *Collected Poems 1909-1962*. New York: Harcourt, Brace and World, Inc., 1963.

EMSLEY, Clive. *Crime and Society in England: 1750-1900*. London: Longman, 1996.

ENDE, Michael. [1973] *Momo*. New York: Penguin Books, 1986.

FASS, Paula S. *The Damned and the Beautiful: American Youth in the 1920s*. New York: Oxford University Press, 1979.

FEBVRE, Lucien. *A Geographical Introduction to History*. London: Kegan Paul Trench Trubner, 1925.

FITZGERALD, Francis Scott. [1922] *The Beautiful and the Damned*. Oxford: Oxford University Press, 1998.

FITZGERALD, Francis Scott. *This Side of Paradise*. New York: Charles Scribner's Sons, 1920.

FLEMING, David. *City of Rhetoric: Revitalizing the Public Sphere in Metropolitan America*. Albany: State University of New York Press, 2008.

FOUCAULT, Michel. [1975] *Discipline and Punish*. New York: Vintage Books, 1995.

FOUCAULT, Michel. *Power/ Knowledge: Selected Interviews and Other Writings 1972-1977*. Ed. Trans. Colin Gordon, New York: Pantheon Books, 1980.

FOUCAULT, Michel. [1966] *The Order of Things*. New York: Routledge, 2005.

FRISBY, David. *Simmel and Since: Essays on Simmel's Social Theory*. New York: Routledge, 1992.

GATENS, Moira. *Imaginary Bodies: Ethics, Power and Corporeality*. London: Routledge, 1996.

GIDDENS, Anthony. [1984] *The Constitution of Society: Outline of the Theory of Structuration*. Glasgow: Bell and Bain Limited, 1986.

GREENWOOD, James. *The Seven Curses of London*. Boston: Fields, Osgood, & Co, 1869.

HASKELL, Barbara. *The American Century: Art and Culture 1900–1950*. New York: Norton, 1999.

HASSAN, Ihab. [1971] *The Dismemberment of Orpheus: Toward a Postmodern Literature*. London: Oxford University Press, 1982.

HARDING, Desmond. *Writing the City: Urban Visions & Literary Modernism*. New York: Routledge, 2003.

HARVEY, David. [1989] *The Condition of Postmodernity*. Cambridge MA: Blackwell Publishers, 1992.

HEIDEGGER, Martin. [1927] *Being and Time*. Southampton: Basil Blackwell Ltd, 1985.

HOPPEN, Theodore. *The Mid-Victorian Generation, 1846–1886*. Oxford: Clarendon Press, 1998.

HOUSTON, Gail Turley. *Consuming Fictions: Gender, Class and Hunger in Dickens's Novels*. Carbondale IL: Southern Illinois University Press, 1994.

HOLQUIST, Michael. [1990] *Dialogism: Bakhtin and His World*. New York: Routledge, 2002.

HVATTUM, Mari and Christian Hermansen. *Tracing Modernity: Manifestations of the Modern in Architecture and the City*. London: Routledge, 2004.

HUGHES, Robert. *American Visions: The Epic History of Art in America*. London: Harvill, 1997.

JACOBS, Jane. [1961] *The Death and Life of Great American Cities*. New York: Random House Inc, 2002.

JAYNE, Mark. *Cities and Consumption*. New York: Routledge, 2006.

JANSEN, Harry. *The Construction of an Urban Past, Narrative and System in Urban History*. Oxford, England: Berg, 2001.

JOHNSON, Edward. *Charles Dickens: His Tragedy and Triumph*. 2 Vols. London: Hamish Hamilton, Vol. II (1952): 1043–44.

JOHNSON, David A. *Planning the Great Metropolis: The*

*1929 Regional Plan of New York and Its Environs*. London: E & FN Spon, 1996.

KAZIN, Alfred. [1942] *On Native Grounds: An Interpretation of Modern American Prose Literature*. New York: Harcourt Brace & Company, 1995.

KATZNELSON, Ira. *Marxism and the City*. Oxford: Clarendon Press, 1993.

LEFEBVRE, Henri. [1974] *The Production of Space*. Oxford: Basil Blackwell, 1991.

LEFEBVRE, Henri. [1992] *Rhythmanalysis: Space, Time and Everyday Life*. London: Continuum, 2004.

LEFEBVRE, Henri. [1970] *The Urban Revolution*. Minneapolis: University of Minnesota Press, 2003.

LEFEBVRE, Henri. [1996] *Writings on Cities*. Oxford: Basil Blackwell, 2000.

LEVIN, Joanna. *Bohemia in America, 1859–1920*. Stanford, CA: Stanford University, 2010.

LOGGINS, Vernon. *I Hear America...: Literature in the United States since 1900*. New York: Biblio and Tanen, 1967.

LONDON, Jack. [1903] *The People of the Abyss*. Project Gutenberg Etext #1688, 1999.

LOW Setha, Dana Taplin and Suzanne Scheld. *Rethinking Urban Parks: Public Space & Cultural Diversity*. Austin TX: University of Texas Press, 2005.

MALPAS, Jeff. *Heidegger's Topology: Being, Place, World*. London: MIT Press, 2006.

MARLOW, James E. *The Uses of Time*. Mississauga: Associated University Presses, 1994.

MAY, Jon. *Timespace: Geographies of Temporality*. London: Routledge, 2001.

MICHIE, Helena. *The Flesh Made Word: Female Figures and Women's Bodies*. London: Oxford University Press, 1990.

MILES, Steven. *Spaces for Consumption*. London: Sage Publications Ltd, 2010.

MILLER, Andrew H. [1964] *Novels Behind Glass: Commodity Culture and Victorian Narrative*. New York: Cambridge University Press, 1995

MILLER, D.A. *Charles Dickens's David Copperfield*. Ed. Harold Bloom. Philadelphia: Chelsea House, 1987.



MILLETT, Kate. [1970] *Sexual Politics*. Illinois: University of Illinois Press: 2000.

MILTOUN, Francis. [1900] *Dickens' London*. Project Gutenberg: Ebook #30390, 2009.

MITCHELL, Sally. *Daily Life in Victorian England*. London: Greenwood Press, 2009.

MORGAN, Simon. *A Victorian Woman's Place: Public Culture in the 19th Century*. New York: Palgrave Macmillan, 2007.

MONCRIEFF, A.R. Hope. *London*. London: A. & C. Black, 1910.

MORETTI, Franco. *Atlas of the European Novel 1800-1900*. New York: Verso, 1998.

MORRIS, James. *The Great Port*. New York: Harcourt Brace and World, 1969.

MORSON, Gary S. and Caryl Emerson. *Mikhail Bakhtin: Creation of a Prosaics*. Stanford, CA: Stanford University Press, 1990.

MUMFORD, Lewis. [1931] *Sidewalk Critic: Lewis Mumford's Writings on New York*. Ed. Robert Wojtowicz. New York: Princeton Architectural Press, 1998.

MUMFORD, Lewis. [1934] *Mumford on Modern Art in the 1930s*. Ed. Robert Wojtowicz. New York: Princeton Architectural Press, 1998. Berkeley: University of California Press, 2007.

MUMFORD, Lewis. [1926] *The Golden Day*. New York: Horace Liveright, 1932.

MUMFORD, Lewis. *The Highway and the City*. New York: Harcourt Brace & World, 1963.

MUMFORD, Lewis. [1961] *The City in History*. New York: Harcourt Inc., 1989.

MURDOCH, Iris. [1978] *The Sea, the Sea*. New York: Penguin Books, 2001.

NEWCOMB, Mildred. *The Imagined World of Charles Dickens*. Columbus: Ohio State University Press, 1989.

NICHOLS, Peter. *Modernisms*. London: Macmillan Press Ltd, 1995.

PARKER, Simon. *Urban Theory and the Urban Experience: Encountering the City*. New York: Routledge, 2004.

ROBINSON, Alan. *Imagining London, 1770-1900*. New York: Palgrave Macmillan, 2004.

ROSENZWEIG, Roy and Elizabeth Blackmar. *The Park and the People: Central Park History*. Ithaca and London: Cornell University Press, 1992.

RUSKIN, John. [1865] *Sesame and Lilies*. London: The Electric Book Company Ltd, 2001.

SAINT-ARNAUD, Pierre. *Park, Dos Passos, Metropolis: Regards Croisés sur la Modernité Urbaine aux Etats Unis*. Montréal : Presses Universitaires de Mirail, 1997.

SCHOR, Hilary. *Dickens and the Daughter of the House*. Cambridge: Cambridge University Press, 1999.

SCHWARZBACH, F.S. *Dickens and the City*. London: Athlone Press, 1979.

SILVER, Anna Krugovoy. *Victorian Literature and the Anorexic Body*. Cambridge: Cambridge University Press, 2004.

SANSOT, Pierre. *Poétique de la ville*. Paris: Klincksieck, 1973.

SCOTT, Robert A. *A Guide to Understanding the Medieval Cathedral*. Berkeley CA: University of California Press, 2003.

SHARPE, William Chapman. *New York Nocturne: The City after Dark in Literature, Painting, and Photography, 1850-1950*. Princeton: Princeton University Press, 2008.

SLATER, Michael. *Dickens and Women*. Stanford: Stanford University Press, 1983.

SMITH, Karl Ashley. *Dickens and the Unreal City: Searching for Spiritual Significance in Nineteen-Century London*. New York: Palgrave Macmillan Ltd, 2008.

SONTAG, Susan. [1988] *Boala ca metaforă sida și metaforele ei*. Editura Dacia Cluj-Napoca, 1995.

SOJA, Edward. *Postmetropolis: Critical Studies of Cities and Regions*. Oxford: Blackwell Publishing, 2002.

SPENGLER, Oswald. *The Decline of the West*. New York: Alfred A. Knopf, 1922.

STEVENSON, Deborah. *Cities and Urban Cultures*. Maidenhead: Open University Press, 2003.

TUAN, Yi-Fi. [1977] *Space and Place: the Perspective of Experience*. Minneapolis: The University of Minnesota Press, 2001.

VEBLER, Thorstein. [1899] *The Theory of the Leisure Class*. New York: Oxford University Press, 2007.

WELSH, Alexander. [1970] *The City of Dickens*. London: Harvard University Press, 1999.

WESTPHAL, Bertrand. *La Géocritique: réel, fiction, espace*. Paris: Les Editions de Minuit, 2007.

WESTWOOD, Salie and John Williams. *Imagining Cities: Scripts, Signs, Memory*. New York: Routledge, 1997.

WHARTON, Edith. *The House of Mirth*. New York: Charles Scribner's Sons, 1905.

WHITE, Hayden. *Tropics of Discourse: Essays in Cultural Criticism*. Baltimore, MD: John Hopkins University Press, 1979.

WRIGHT, Frank. *The Living City*. New York: Mentor Books, 1958.

WILLIAMS, Raymond. [1976] *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 1985.

WILLIAMS, Raymond. [1958] *Culture and Society 1780-1950*. New York: Anchor Books, 1960.

WILSON, Edmund. *The Portable Edmund Wilson*. New York: The Viking Press, 1983.

WOOLF, Virginia. [1925] *Mrs Dalloway*. Project Gutenberg: eBook No.: 0200991, Edition 1, November 2002.

YEATS, William B. [1933] *The Collected Poems of W.B. Yeats*. Ed. Richard J. Finneran. New York: Collier Books, 2008.

YOELS, William C. *Being Urban: A Sociology of City Life*. Westport: Greenwood Publishing Group, Inc., 1991.

ZHANG, Airping. *Enchanted Places: The Use of Setting in F. Scott Fitzgerald's Fiction*. Westport CT: Greenwood Press, 1997.

## 2. Articles

ALLINGHAM, Philip V. "An Overview of Dickens's Picaresque Novel *Martin Chuzzlewit* (serialized in monthly parts January 1843 to July 1844)." *Victorian Web* (2000): n. pag. Web. 18 Nov. 2000.

BEDDOW, Alastair. "Manhattan Nightmares: John Dos Passos, Charles Sheeler and the Distortion of Urban Space". *Movable Type* Vol.6 (2010):1-12.

BANTA, Martha. Preface. *The Theory of the Leisure Class*. New York: Oxford University Press, 2007. vii-xxvii.

Bemong, Nele, et al. Preface. *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*. Eds. Nele

Bemong et al. Gent: Academia Press, 2010. iii-v.

BIZZEL, Patricia. "Pecuniary Emulation of the Mediator in *The Great Gatsby*." *Perspectives in Mimesis*. 94.4. The John Hopkins University Press, (May 1979): 774-783.

BOEV, Hristo. "De-territorialization and Re-territorialization in Little Nell's Death-bed Scene — Deconstructing Little Nell." *Victorian Web* (2011): n. pag. Web. 29 June. 2011.

BOEV, Hristo. "Orbiting the Center and Moving from it: Amy Dorrit and Harriet [Tattycoram]." *Victorian Web* (2011): n. pag. Web. 6 Oct. 2011.

BOEV, Hristo. "The Rhetoric of the Modern(ist) City – London and New York with Dickens and Dos Passos in Passages from *Our Mutual Friend* and *Manhattan Transfer*. Stefan Cel Mare University of Suceava. International Conference. *Critical Discourse and Linguistic Variation. New Investigation Perspectives: Reception, Analyses, Openings*. First Edition, September 8-9, 2011. (2011): 43-45.

BORGHART, Pieter and Michel De Dobbeleer. "Eulogizing Realism: Documentary Chronotopes in Nineteenth Century Prose Fiction." *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*. Eds. Nele Bemong et al. Gent: Academia Press, 2010. 77-90.

BRONFEN, Elisabeth. "Night and the Uncanny." *Uncanny Modernity: Cultural Theories, Modern Anxieties*. Ed. Jo Collins and John Jervis. New York: Palgrave Macmillan, 2008. 51-67.

BROOKS, Peter. "Freud's Masterplot: a Model for Narrative." *Reading for the Plot: Design and Intention in Narrative*. New York: Knopf, 1984. Rpt. Cambridge, MA: Harvard UP, (1991): 91-112.

CAMBELL, Margaret. "What Tuberculosis Did for Modernism: The Influence of Curative Environment on Modernist Design and Architecture." *Medical History* 49.4 (2005): 463-488.

CHAPMAN, Michelle. "Charles Dickens' *Dombey and Son*." *Fractal Myth* (1999) n. pag. Web. 6 Nov. 1999.

CIUGUREANU, Adina. "Mediating between the Mass and the Individual: Punch Caricatures of the Great Exhibition of All Nations" in ed. Nicola Rheling, *Gramma* (Journal of Theory and Criticism), Thessaloniki: Aristotle University of Thessaloniki, 18 (2010): 99-117.

DE CERTEAU, Michel. "Walking in the City." *The Cultural Studies Reader*. Ed. Simon During. London: Routledge, 1999.

DOS PASSOS, John. "The Business of a Novelist." *New Republic* 4 Apr. (1934): 220. Rpt. in Pizer, 160-61.

FITZGERALD, Francis Scott. [1940] "Echoes of the Jazz Age." *My Lost City: Personal Essays 1920-1940*. New York: Cambridge University Press, 2005.

FOUCAULT, Michel. [1967] "Of Other Spaces." *Diacritics* 16.1. Baltimore: The Johns Hopkins University Press, (1986): 22-27.

GILBERT, Pamela, K. "The Victorian Social Body and Urban Cartography." *Imagined Londons*. Ed. Pamela K. Gilbert. New York: State University of New York Press, 2002. 11-31.

GOLD, Michael. "Review." *John Dos Passos: The Critical Heritage*. Ed. Barry Maine. London: Routledge, 1997. 69-71.

GOMEL, Elena. "Part of the Dreadful Thing: The Urban Chronotope of Bleak House." *Partial Answers* 9.2 (2011): 297-309.

GREENE, Graham. Introduction. *Oliver Twist* (1838). London: Novel Library, 1950. vii-xiv.

HOLLOWAY, Julian and James Kneale. "Mikhail Bakhtin: Dialogics of Space." *Thinking Space*. Ed. Mike Crang and Nigel Thrift. New York: 2002. 71-88.

HOLQUIST, Michael. "The Fugue of the Chronotope." *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*. Eds. Nele Bemong et al. Gent: Academia Press, 2010. 19-34.

JOHN, Juliet. "Dickens and the Heritage Industry; or Culture and the Commodity." *Conflict and Difference in Nineteenth Century Literature*. Ed. Dinah Birch and Mark Llevellyn. New York: Palgrave Macmillan, 2010.

KEUNEN, Bart. "The Plurality of Chronotopes in the Modernist City Novel: The Case of *Manhattan Transfer*." *English Studies* 82.5 (2001): 420-436.

KEUNEN, Bart. "Bakhtin, Bergson and Deleuze on Forms of Time." *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*. Eds. Nele Bemong et al. Gent: Academia Press, 2010. 35-56.

LAWRENCE, D.H. "Review." *John Dos Passos: The Critical*

*Heritage*. Ed. Barry Maine. London: Routledge, 1997. 71-73.

LEACH, Neil. Introduction. *The Hieroglyphics of Space: Reading and Experiencing the Modern Metropolis*. Ed. Neil Leach. London: Routledge, 2002. 1-12.

LESTER, R.J. "The (Dis)embodied Self in Anorexia Nervosa." *Soc Sci Med* 44.4 (1997): 479-89.

LITVACK, Leon. "Images of the River in *Our Mutual Friend*." *Dickens Quarterly* 20.1 (March 2003): 34-55. New Jersey: The State University of New Jersey, 2003. 34-35.

LEWIS, Sinclair. "Manhattan at Last." *John Dos Passos: The Critical Heritage*. Ed. Barry Maine. London: Routledge, 1997. 65-69.

MARLOW, James E. "Social Harmony and Dickens' Revolutionary Cookery." *Dickens Studies Annual: Essays on Victorian Fiction* 17 (1988): 145-78.

MORETTI, Franco. Introduction. *On the Novel: Volume 1 History, Geography and Culture*. Princeton: Princeton University Press, 2006.

NELSON, Harland S. "Dickens's *Our Mutual Friend* and Henry Mayhew's *London Labour and the London Poor*." *Nineteenth-Century Fiction* 20.3 (Dec., 1965): 207-222.

OFEK, Galia. "Shrieking Sisters and Bawling Brothers: Sibling Rivalry in Sarah Grand and Mary Cholmondeley." *Conflict and Difference in Nineteenth Century Literature*. Ed. Dinah Birch and Mark Llevellyn. New York: Palgrave Macmillan, 2010. 213-228.

PAPPAS, Stephanie. "Dickensian Diagnosis: Tiny Tim's Symptoms Decoded." *LiveScience* (2012): n. pag. Web. 5 March. 2012.

PEDERSEN CARL, "Unreal Cities East and West: Bely's *Petersburg* and Dos Passos's *Manhattan Transfer*." *American Studies in Scandinavia* Vol. 20 (1988):51-68.

PILE, Steve. "'The Problem of London,' or, How to Explore the Moods of the City." *The Hieroglyphics of Space: Reading and Experiencing the Modern Metropolis*. Ed. Neil Leach. London: Routledge, 2002. 203-217.

PRIETO, Eric. "Geocriticism, Geopoetics, Geophilosophy, and Beyond." *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies*. Ed. Robert T. Tally Jr. Basingstoke: Palgrave Macmillan, 2011. 13-29.



REED, Walter. "London Calling: The Urban Chronotope of Romanticism." *NONsite* (2011): n.pag. Web. 28 December. 2011.

RENDELL, Jane. "The Pursuit of Pleasure: London Rambling." *The Hieroglyphics of Space: Reading and Experiencing the Modern Metropolis*. Ed. Neil Leach. London: Routledge, 2002. 103-125.

SARTRE, Jean-Paul. "John Dos Passos and 1919." *John Dos Passos: The Critical Heritage*. Ed. Barry Maine. London: Routledge, 1997. 167-173.

SHACKLEY, Myra. "Space, Sanctity and Service; The English Cathedral as Heterotopia." *Int. J. Tourism Res.* 4 (2002): 345-352.

SICHER, Efraim. "Reanimation, Regeneration, Re-evaluation: Rereading Our Mutual Friend." *Connotations* 19.1-3 (2009/2010): 36-44.

SIDNEY J. Shipman., M.D. "Tuberculosis in War Time." *California and Western Medicine* 61.25 (1944): 234-255.

SIMMEL, Georg. "The Metropolis and Mental Life." *The Sociology of Georg Simmel*. New York: Free Press, (1950): 409-425.

SOJA, Edward. "History: Geography: Modernity." Ed. Simon During. *The Cultural Studies Reader*. London: Routledge, 1999.

ST. CLAIR, Robert N. and Ana Clotilde Thome-Williams. "The Framework of Cultural Space." *International Association for Intercultural Communication Studies* XVII.1 (2008): 1-14.

STILGOE, John R. Foreword. *The Poetics of Space*. New York: Orion Press, 1994. vii-xv.

STREET, Alice and Simon Coleman. "Introduction: Real and Imagined Spaces." *Space and Culture* 15.1 (2012): 4-17.

TALLACK, Douglas. "City Lights: Mapping and Representing New York City." *Urban Space and Representation*. Ed. Maria Balshaw and Liam Kennedy. London: Pluto Press, 2000. 25-38.

TAYLOR, Cathy. "Where Have the Corsets Gone." *The Victoriana Magazine* (2001): n. pag. Web. 5 May. 2001.

THOMAS, Pauline Weston. "Flapper Fashion - 1920s Fashion History." *Fashion-Era.com* (2012): n. pag. Web. 10 Jul. 2012.

TYRRELL, A. "Woman's Mission' and Pressure Group Politics (1825-1860)." *Bulletin of the John Rylands University Library* 63. 1 (1980): 83-169.

WADE, Lisa, "Anorexia Mirabilis: Fasting in Victorian England and Modern India." *The Society Pages* (2010): n. pag. Web. 12 May. 2010.

WESTPHAL, Bertrand. [2000] "Pour une approche géocritique des textes." *Vox Poetica* SFLGC, (2005): n. pag. Web. 1 Aug. 2012.

WILKES, David. "The Mudworm's Bower and Other Metropastoral Spaces: Novelization and Clashing Chronotopes in *Our Mutual Friend*." *Dickens Studies Annual* 42 (2011): 295-330.

WOOLF, Virginia. [1929] "A Room of One's Own." London: Grafton, 1977.

### 3. Newspapers

*Daily News*. London, England, Thursday, December 16, 1869; Issue 7372.

*Lloyd's Weekly Newspaper*. London, England, Sunday, March 25, 1860; Issue 905.

*The Graphic*. London, England, Saturday, July 16, 1870; Issue 33.

*The Newcastle Courant*. Newcastle-upon-Tyne, England, Friday, November 10, 1843; Issue 8814.

*The Northern Star and National Trades' Journal*. Leeds, England, Saturday, March 31, 1849; Issue 597.

*The Western Mail*. Cardiff, Wales, Thursday, December 23, 1869; Issue 203.

*Blackwood's Magazine*. Vol. XVII. June 1825, 163. A University of Toronto Project.

### 4. Films

BURNS, Ric, dir. "The Power and the People." *New York: A Documentary Film*. Steeplechase Films, 1999. Film.



Hristo Boev

Modern(ist) Portrayals of the City in Dickens and Dos Passos:  
Similarities, Differences, Continuities

Editor: Ludmila Martanovschi

“Svetlana Yancheva - Izida” ltd.  
Sofia, Bulgaria  
2013



HRISTO BOEV – (b. 1973) teaches English language and literature at the University of Shumen, Bulgaria. This book is based on his Ph.D. thesis defended at Ovidius University Constanta, Romania in April 2013.

He is an avid reader, short story writer and big city lover.

“Hristo Boev’s book, based on his dissertation research, is an interdisciplinary approach to London and New York in two distinct historical moments of these cities, which, however, share modernity as the common feature and the writings of Charles Dickens and John Dos Passos as the reviewed texts. By applying social, economic and cultural models of urban analysis to the two writers’ fiction, the author manages to unveil new dimensions of the ‘modern’ and to offer fresh readings of the literary texts.”

“Dr. Boev has undertaken the Herculean task of intercalating, interpreting, and integrating contemporary urban theory with images of London in Dickens and the Modernist Manhattan of Dos Passos. Like Ovid before him, he has made something of his sojourn in Constanta.”

Adina Ciugureanu

David Jenkins

